

California Studio Series—Mack Sennett-Keystone



DRAMATIC MIRROR



SEPTEMBER 9, 1916

PRICE TEN CENTS



MACK SENNETT

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All the News of the Play World



Two sets of notorious crooks in "Cheating Cheaters" form a joint stock company to further harmony and efficiency in the perpetration of their crimes. The players from left to right are: Frank Monroe, Robert McWade, Cyril Maightley, Marjorie Rambeau, Edward Durand, William Morris, Anna Sutherland and William J. Phinney.



Frank Craven as Jimmie Shannon and his "seven chances" in the play of that name. He believes an inheritance, based upon his marrying, lost as each girl in turn rejects his proposal. The women in the cast, beginning at the left, are: Beverly West, Helen MacKellar, Anne Meredith, Carroll McComas, Alice Carroll, Emily Callaway and Florence Dushan.



Pedro de Cordoba as the jealous Lent Trevitt in "His Bridal Night" is not quite certain which of the Dolly Sisters is his sweetheart. Vi.



The calm before the storm in "The Silent Witness." Donald Gailher as Bud Morgan makes love to Miriam Doyle as Janet Rigsby, little knowing that very shortly he is to be tried for murder.



A striking poster design for the new Century production? No—only Frances White as she appears in the "Follies" when singing her weariness of Broadway.



Betty Bellairs, an English actress, who is making her American debut in a leading part with James T. Powers in "Somebody's Luggage."

AT THE RISE
OF THE
CURTAIN



THE NEW YORK DRAMATIC MIRROR



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ON THE FAREWELL HIGHWAY WITH SIR J. FORBES-ROBERTSON

BY RAY HENDERSON

"Dear Sir Refuring to Yours of the 3th I Beg to Say no doubt that you are not getting Your Mail, as I cant understand the way in which You write. I Beg to Say that I have Wrote you Sum two are three Letters and gave You the Names of Each Editor in this City. And—You Havent Same thin I Beg to Say that I want The—dates to Read. Grand Opera House, and in regards of the Bill I futher State that I made all Advance Press Mater to Read as Fols Forbs Robertson to Play The Grand Opera House Monday—. In Moving The 3 Flower Back, and I Beg to Say that this is the Bill I Want played in —. Thanking You For any Favors I Beg to Remain Yours Verry Truly. Wishing You & The Co A Prosperc New Year."

WE duly swear that the above is an exact copy of a letter received from one of the 118 one-night-stand managers of the cities Sir Johnston Forbes-Robertson farewelled this past season. That Forbes-Robertson did play "Passing of the Third Floor Back" in this city and to a house sold out a week in advance so that it was necessary to give a Monday matinee of "Hamlet" on three days notice to accommodate the demand for seats, is now a part of the theatrical history of this little town in a boom-section of the Middle West, but we trust that for the sake of future historians it is recorded in the local journals with a little more regard for the rules of spelling and the King's English than that in which the manager of the theatre couched his letter.

* * *

Probably never before in the history of the theater has an actor undertaken and carried through such a tour as did Forbes-Robertson the past season. Sir Johnston, after October 11, travelled over 18,000 miles and visited 118 cities with only one one-week stand to break the strain. He appeared in every state in the Union with the exception of Nevada, Vermont, New Hampshire, and Maine. He did not miss a single performance for any reason; did not lose a single date; was in but one railroad wreck, and this not serious beyond a few hours' delay. He stood the strain of this exceedingly arduous tour in remarkable fashion and regardless of his 63 years is to-day in better health and physical condition than at any corresponding period of any previous tour.

He carried a repertoire of three plays, "Hamlet," "Passing of the Third Floor Back" and "The Light that Failed," and kept his company intact, except for Miss Gertrude Elliott (Lady Forbes-Robertson), who was unable to return with him to America because of family reasons, and this gave an opportunity to Miss Laura Cowie, a young Scotch actress, who amply justified Sir Johnston's confidence in her ability to follow Miss Elliott in the leading feminine roles of Forbes-Robertson's repertoire.

Touring the one-nighters is, however, somewhat different now than even five years ago. Hotel accommodation is much improved. In fact, one can only recall about a dozen cities in which there was not a first class hotel, and in many of the cases one would find hotels which would do credit even to Broadway. Small towns have realized the commercial and advertising value of a first class hotel and the mushroom-like springing-up of first class hotels throughout the country is a separate industry all its own.

Well does one recall that in a certain California town of 10,000 population where we struck one of the bad hotels, the manager of the theater, and incidentally a very wealthy orange grower, was so

concerned over Sir Johnston's proper accommodation that he had a special bed bought and placed in the hotel for the actor's comfort; and it was well, as we lesser members of the company painfully recall!

If one could only say that the meals were as good as the hotels, however, one could not ask much more! But food in the smaller cities is not so good as it might be—and yet not so bad as one might fear. The greatest difficulty was when travelling on long tedious journeys into cities not on the main railroad lines and consequently not provided with dining cars, getting food at little railway lunch counters, where neither the quantity nor the quality was sufficient to satisfy the players who made up our troupe.

It is certain one must be in a philosophic frame of mind to weather such a tour, but if one can attain that enviable state, there is considerable pleasure to be had in new and naive experiences so far from the madding crowds. The mere fact that many times it becomes a serious problem to get laundry done because of early departures and late arrivals, and the constant shifting from one city to another, should not be allowed to spoil one's temper, for soft collars can be turned and cuffs turned back in hopes of better luck in the next town. And the ladies of the company oftentimes will take pity on the poor male and launder a few handkerchiefs, if matters get very serious in the laundry department. However, that is a favor that the advance agent is not able to bask in.

* * *

One of the most amusing features of a one-night-stand tour is the associate business many of the local managers run, in addition to their theaters. Grocers, crockery dealers, Federal officers, printers, real estate dealers, hotel keepers, warehouse owners, junk dealers (quite appropriate in some cases too!), bill posters, plumbers, bar tenders, drug store owners, city officials, bank clerks, corporation employes, assayers, telegraph operators, newspaper editors, hardware store managers, postal clerks, university professors, all have in one place or another presided over the destinies of the one-night-stand theater, and generally speaking these various men owned their businesses. While one could hardly say that they were running their theaters for pleasure or for the love of art, sub-endowing them from a more certain and less temperamental but more prosaic line of business, yet most of them took a certain pride in the playhouses, though one must confess, at times oddly shown. One would find a good many clean theaters, where dressing-rooms, if not sumptuous, were at least habitable, where there was heat and where clean wash basins and water were supplied; again, one would find in the greater number of houses that the contrary was true. Some managers had so far despaired of doing profitable business that they would almost frighten away any prospective patron who threatened to spend real money.

* * *

The motion picture has been the refuge of many managers, and though in some towns the public has shown a curious perversity in refusing to enter a former \$2 theater for a ten-cent show, and

preferred the less comfortable and certainly more disagreeable store-room picture palace, yet in the West, particularly, one finds theaters doing a comfortable business with moving pictures. They have been forced into it by a dearth of good attractions. How some managers knock it!

"I played Modjeska and Booth and Barrett," one manager wailed, "and now I've come to this!" Others declared they would close their theaters rather than see their stages desecrated by the pretty misses and handsome heroes of the screen drama, but these were mostly the old-timers. So the pride of the legitimate is not entirely confined to some actors and certain critics.

But the moving picture has nevertheless solved a difficult proposition for the one-night-stand managers. He can now keep his house open and generally show a comfortable profit. He can refuse to play mediocre productions which were flooding the country and eventually ruining these smaller cities for real business with good attractions. But the general feeling among managers who are realizing tidy profits from pictures is that the motion picture has reached its height of popularity. They do not expect the picture to die out, but no longer expect an assured patronage. "They choose their pictures at ten cents with more care than they used to look over my \$2 and \$1.50 attractions," is a frequent complaint heard. The feature film has made it, so they claim, a precarious game, and the majority long for a return of the legitimate. They believe the legitimate will come back if only the producing managers will look conditions in the face and learn the lesson the house managers have learned.

But that is neither here nor there. Forbes-Robertson's business shows what can be done in these small towns. He broke long-standing records in most of the theaters he played. Prices ranged from \$2 to \$3.50. The public did not stay away because of the price, which proves that when it wants something and is sure it will get full value for its money, it will pack the theaters regardless of scale of admission.

* * *

Many humorous things must necessarily happen on such a tour as this. Sir Johnston has fortunately a keen sense of humor, and no doubt it is due to this that he kept up his spirits throughout the strenuous windings of this interminable tour.

Forbes-Robertson himself tells of how at a junction point he got off the train to stretch his legs while waiting for the train to come along to pick up his car. A dirty, much-greased trackman stopped him with the query: "What y' got in there? Actors and actornies?" "Yes," replied Sir Johnston, somewhat abashed, "Forbes-Robertson's Company."

"Huh, op'ry troupe, eh?"

Generally Forbes-Robertson found his audiences very eager, intelligent and enthusiastic. His face would lighten after a long journey when he would say, "That was a keen audience and so appreciative we had in so and so," and then, "and poor little ——" naming a small lumber camp in the northwest, "turned out so magnificently in a pouring rain and were so appreciative." If anyone sitting on Broadway and forecasting or or-

(Continued on page 5)

MADAME CRITIC

PERSONALITY is half the battle when success on the stage is the spoils of war. But personality combined with art is a partnership calculated to resist the strangle hold of a poor play. "Truth crushed to earth shall rise again," said a poet. You can't crush personality and art. Whenever I see these two traveling hand in hand I know that the Actor's Home will never house their possessor unless something prescribed by Providence occurs to force the journey.

James T. Powers was never so clever as in "Somebody's Luggage." Clever he has always been, but he was assisted by music and what an invaluable aid music can be when words fail. I once was present during a little chat between Blanche Bates, who played the dramatic version of "Madame Butterfly," and Geraldine Farrar, who was singing it. Each agreed that music helped wonderfully in the expression of all the emotions. So I know that Mr. Powers must miss the aid of an orchestra which would lure him to center front and encourage him to burst into song. And he deserves all the more credit for dominating things in such a strange land as muscleless comedy. Fancy an explorer in an iceless Arctic or a heatless Tropics! In his new vehicle Mr. Powers wandered blithely about, showing no signs of being ill at ease. He has personality. He has art. He hasn't a good play.

I suppose the author of "Somebody's Luggage" still believes in the antiquated formula of a play being a monologue for a star. It really isn't done any more, you see. And this fact was never more apparent than in the first act of "Somebody's Luggage" where Mr. Powers was called upon by the playwright to masticate so much of the dialogue that the other characters merely stood about in respectful attitudes, smiling in animated interest at the observations which fell from that amazing capacious mouth which fascinates one by its ugliness and cleverness. The Powers' mouth is a contortionist in its own class. From it issues a voice best described as sibilant and like unto no other man's voice we have ever heard. Absurd as it may seem, there was a strangely elusive suggestion of Mrs. Fiske about Mr. Powers. A caricature of that brilliant actress, I should say. This apparently impressed the critics, for a number of them commented on the suggestion. I know Mrs. Fiske will enjoy watching Mr. Powers, for it is as if someone had said, "Now, Jimmy, see if you can't give us an imitation of 'Erstwhile Susan.'"

"Somebody's Luggage" has an idea that is as old as the drama. I am sure the Greeks must have made use of it, even though "bags" had not been fashioned in those days. How did the Greeks get around when they went sailing, by the way? Did they never leave their plenums by mistake where they should not have been left?

Lionel Belmore distinguished himself by a perfect performance of the butler. Impressive in looks and manner he made his role something worth remembering. I have always noticed the thoroughness with which Mr. Belmore invests every role he plays. Any manager may depend upon him to give 100 per cent.

As for Mr. Powers' leading woman, people were asking where he got her. She is pretty, yes, but beauty is no longer rare—the screen has taught us

that there is a beauty filmed almost every minute. Miss Bellairs is distinctly amateurish and lacking in temperament. Yet she was imported for this particular role.

"Pshaw! She has race horse ankles," said a young man I know, but then he has Winter Garden standards for measurements of grace and curves.

Conway Tearle attracted much attention by taking little cat naps between the moments of stage hilarity. I can assure his admirers that he keeps his mouth shut, does not snore and looks as adorable asleep as when wide awake.

Whenever Robert Milton is responsible for the staging of a play you may be absolutely sure that you are going to see a production made with attention to the most minute detail. Mr. Milton knows how to set a stage and to make each room different from all those he has ever done before. He is an artist who deserves recognition tective, he has added another indi-

Club will get you if you aren't careful.

"A Pair of Queens" is to be congratulated on possessing the services of two very, very clever people. One of them opened the play. Maude Eburne is her name. She made her first New York hit by striking the floor heavily and unexpectedly and thereby sending the audience almost into hysterics. This time, she doesn't hit us with a fall, but a portion of her anatomy is roundly featured, whether she leans over a window sill, giving a close up of her habit-back skirt view, or whether she merely crosses the stage with no thought of playing ostrich.

Then there is Hugh Cameron! Cameron, who convulsed us by the most legitimate methods in a small part in "A Full House." In "A Pair of Queens" Mr. Cameron doesn't even call upon an eccentric makeup to aid him. And surely this is a very severe test of one's art. It would have been a great temptation to most actors to make themselves look funny. But evidently not to Cameron. He comes on, and works—so sincerely, so legitimately. As Steve Haines, a mutt de-

Isolde at the Metropolitan Opera House.

TO "MADAME CRITIC"
By STANLEY OLMS TED

Methought
A daintiness whisked somewhere in
the offing.
And I forgot the scoffing
Of ruder tongues, untamed by intuition—
Untaught
By comprehending verity
(The human note that saves you from
perdition!)
Her note was clear and clean:
Sincerity—
And charity!

I heard her gown
Rustling among them whilst they
made believe—
Strenuous to deceive!
The seething town
Seemed somehow brighter—crisper,—
(And let me tell you, in a furtive
whisper,
She walked like porcelain, endowed
with springiness,
And winginess.
Old Broadway seemed a sort of turf
down
Built by Watteau, for singiness!)

Ah, Madame Critic—
Others try the trick
With methods thick;
You carve, where others nick,
For yours the apple-blossom lure
Veiling the poise secure;
In aromatic subtlety of wit
Freshly alive—by unspoiled ardors
lit—
Ah, Madame Critic! . . .

MARIE B. SCHRADER.

NEW YORK

A thumping taxicab, driven furiously over the random pavements of Seventh avenue, among pawnshops and saloons and frowsy, good-natured people, all too fat or too thin, busy, but taking plenty of time to gaze curiously at every unwanted sight. A club, scrupulously unimproved, with loungers making up their minds at ten o'clock to go to work, meanwhile railing at critics. A hive of preposterous office buildings, where very young men run about with the air of just having received a confidential message from Mr. Morgan, and where older ones, fingering the ticker tapes, discuss the stock market, or the war, or the recent prize fight. Subway trains jammed with the cleaner representatives of all races, and surface cars with the dirtiest ones. Another club, very spacious and oppressive, where one encounters half-forgotten acquaintances, and they thump little bells, and say "Scotch." A street of obtrusive lights, and cross-currents of men and women—fascinating till one realizes how little there is behind these lights that he still wants to see. An enormous opera house, where rich people pay from six dollars up for seats; and a still larger amphitheater, where poor people pay twenty-five dollars apiece to see a fight. Unbounded cordiality, urging you to stay longer; the people have the air of friends rather than of innkeepers; yet it is well to buy your return ticket before you meet them. Cafes where, at three o'clock in the morning, one breathes tobacco, alcohol and dancing, and ceases to wonder what will happen next. Art is there, letters and the stage, all tensely gambling their peace against the moment's sensation. You can tell them from the more or less useless men and women about them by the shadows over their eyes when the music stops. Plenty of people, not often recognized, who live almost as they might live in Augusta, Maine, yet with a grotesque pride in the city that is so remote from their conscientious, unmoved lives. A freedom from moral criticism utterly un-American; Mrs. Grundy serene in Greenwich Village. Through all, a sense of the present so keen as to blot out the past, and leave the future unguessed. Lumber speculators used to cut timber that way, till the rivers dried up.—Henry Adams Bellows in *The Bellman*.

Mr. L. J. Rosenberg, after spending the summer at Atlantic City, has resumed activities in Philadelphia as press representative for a number of well-known players, including Frederick H. Spencer, Ruth Robinson, John Warner, and Vivienne Segal.

Maude Allan is on her way to New York on the steamer Lapland to begin her American tour. She is accompanied by Isolde Menges, the young violinist, who will have a concert tour under the management of Miss Allan.



GEORGE HASSELL ENTERTAINS DOROTHY WAHL AND LOUIS SIMON IN "THE GIRL FROM BRAZIL," ACCORDING TO THE BEST SOUTH AMERICAN STANDARDS.

for his share in many successes. I think much of the secret of his success lies in his great personal interest in each production. Anyone would think that he had written each play himself, so keen is he to have it just right. And his versatility in stage production is unusual. Anything from farce to tragedy will be done equally well.

Last week Mr. Milton was responsible for the staging of the new farce at the Longacre where H. H. Frazee presented "A Pair of Queens" with a cast that was worth talking about. The celerity with which events came along in farce would drive the average person out of his wits. How any stage manager can puzzle out the exits and entrances is a mystery to me. But in "A Pair of Queens" they go along like clock work.

Raymond Hitchcock was present, looking awfully well as if he had at last succumbed to the New York climate which puts the best eats in the world in front of you and says, "Now eat and be happy." You follow instructions which are all very well for fat people who don't care how much fatter they get, but, oh how fatal for a thin person whose salary depends upon a lean and hungry look. Look out, Raymond. The "Eat and Grow Thin" Readers

individual study to his collection. Steve is no clown, nor is he a man who lives by his wits, viz., a secret service fellow. He is a stupid fellow—so different from the bright-eyed police officer Cameron played in "A Full House." Steve has his mouth half open all the time and always does the wrong thing at the right time. He is a constant delight. There is Joseph Stanley, always a favorite, with music or without, provided he still has his teeth and mop of lovely hair. He wears his hair severely plain in this play, but Mr. Milton did not forget to give him an opportunity to rumple it and show it up for all it was worth. Kathleen Clifford is a cute, bright-eyed little person with an atmosphere of considerable mental poise.

Mr. Stanley Olmsted, editor of the Motion Picture Mail, which under his editorship, has become so indispensable to lovers of the pictures, has paid me the compliment of the following original verses. Besides being the author of many poems and of several brilliantly written books, Mr. Olmsted is a gifted pianist, having spent seven years abroad as a pupil of Letschitsky with whom he studied at the same time as Melanie Kurt, the Wagnerian soprano who made her American debut last winter as

Personal

AVAZARENA.—Mr. Tor de Avazarena, the playwright who has been in France since the beginning of the war and has been an occasional contributor to THE MIRROR, after "The Last Serenade," has recently completed a war playlet entitled "Vince Aut Morere," which he hopes soon to see produced in vaudeville. He is hard at work on another one-act play, "Rosemonde," and a play in four acts to be called, "An Old Sweetheart of Mine."



MRS. JACQUES MARTIN,

Engaged to Support Elsie Ferguson in Her New Play. Mrs. Martin, Who Will Be Remembered for Her Splendid Work as Mrs. Semple in "Daddy Long-Legs," Is Now Appearing in "The Silent Witness" at the Fulton Theater.

FROOME.—John Redhead Froome, Jr., for many years Cincinnati correspondent of the DRAMATIC MIRROR, has resigned his commission (we regret to say) and will be in Boston and Cambridge all Winter, as a result of winning the MacDowell Fellowship at Harvard, which this year is under Prof. George Pierce Baker, head of the play-writing department. Mr. Froome has been successful in his play criticism, attracted the attention of Prof. Baker and opened up the way to the honor conferred. The MIRROR congratulates the MacDowell colony on its recent accession, and likewise Prof. Baker of Cambridge.

IRVING.—Daisy Irving, an English actress and vocalist, arrived in New York last week to begin rehearsals of a principal part in the Fall production at the Winter Garden. Miss Irving in private life is Mrs. James Sargent, her husband being a lieutenant colonel in the Lancaster Fusiliers, and serving in British East Africa. At the start of the war he was a captain and took part in the fighting on the western front in France, she said. He was severely wounded and was invalided home. Upon his recovery he was sent to Africa and promoted.

LEXOW.—Catharine Lexow, a daughter of the late Senator and Mrs. Lexow, of Nyack, N. Y., has accepted an engagement with the "Fair and Warmer" company, which will tour the West this Fall. Miss Lexow's stage experience has been confined to amateur performances by the Nyack Arts Club, a musical and dramatic organization. Her father headed the Lexow Investigation Committee.

MAGRANE.—Thais Magrane, who has not been seen on the stage for one or two seasons, has returned to her home

in St. Louis where she has been engaged for a special engagement for the Princess Theatre Stock Company to open the first play of the season the first week of September. Miss Magrane there made her debut and started a career that is full of brilliancy and success. She was last seen there at the Suburban Gardens in "The Spendthrift," the title role of which she appeared in when the play was first introduced by Frederick Thompson. She also played with fine artistic achievements the title role of "Everywoman" and was before this leading woman for Robert Hilliard in "The Vampire." Miss Magrane is a woman of beauty and an actress of great ability and force. She has probably a longer list of roles played in stock to her credit than any other actress on the stage.

MANSFIELD.—Richard Mansfield, Jr., made his debut as a professional actor last week at New London, Conn., under the direction of his mother, in a special performance of "Old Heidelberg," playing the part of Prince Karl, which his father made famous. Young Mansfield, who was eighteen years old last month, had never seen the inside of a theater until three years ago, has never had the slightest training for the stage, never saw his father act and did not expect to follow a stage career. But hereditary instincts prevailed, and he has decided to be an actor. A correspondent, writing to THE MIRROR his appreciation of young Mansfield's talents, says: "I have known Richard Mansfield for many years, and fully believe that if the public will treat him kindly, forego the killing criticisms that compare the sons of famous men with their fathers, and take the boy upon his merits, he will not only equal, but excel his father."

MORRISON.—Gladys Morrison, a grand opera soprano from the South has returned to New York and is considering several offers to appear in light opera this fall. Miss Morrison has long held high place among American singers both in Europe and in the United States. At the present time she is negotiating with Oreste Vessella to sing the prima-donna role in his new operetta, "The Belle of Burmah," which is to have a hearing on Broadway in November.

PATTERSON.—Marjorie Patterson, who plays the title-role in "Pierrot the Prodigal," is an American girl, the daughter of Mrs. Wilson Patterson, of Baltimore, Md., and a relative of Miss Betsy Patterson, who was married to Prince Jerome Bonaparte, brother of Napoleon. Miss Patterson studied several years in Paris and London and has won laurels in several famous parts. For the last few months she has been with the French pantomimists. Miss Patterson has appeared also with Sir Charles Wyndham in "The Thief" and with Robert Lorraine in "Man and Superman." In addition to her work on the stage Miss Patterson has found time to write two novels, "Fortunata" and "The Dust of the Roads." The latter novel deals with theatrical life in England.

TREMAYNE.—Mr. W. A. Tremayne, Montreal correspondent of the DRAMATIC MIRROR was in New York several days this week superintending rehearsals of his new play, "The Black Feather," in which Mr. Albert Brown will be the star when the play is given in Toronto, Sept. 11.

YOUNG.—Forrest Izard, THE MIRROR's Boston correspondent, recently had an interview with Mary Young, the actress, who with her husband, John

Craig, has for many years successfully operated the Castle Square Theater in Boston. Miss Young has just returned from Europe, whither she went early in the Autumn to distribute the Mary Young Fund for French Orphans. A week she spent in London, and the rest of her time in France—mostly in Paris.

"As for theatrical conditions," said Miss Young, "things seemed on the whole quite normal in Paris, though to be sure I saw a rather bad performance at the Comédie Française, probably because the actors of military age are mostly at the front. But Paris takes its theaters normally and sanely, and the houses as a rule are good. I was asked to take a part in a production of 'English School,' to be given at one of the several temporary theaters that have been erected for the soldiers, not far from the front itself. I should have liked to do it, but I hadn't enough leisure from the work I went over to do. In London things theatrical are rather different—not at all in a normal state, I thought. The houses, so far as I could observe, were wretched. I saw 'Fishpingle,' and it's delightful—a charming play, perfectly cast. I thought all through it of our George Hassell and of how splendidly he would do the baronet—the part was made for him. But for this fine play there was only a small house, and I think that condition was general." The Mary Young Fund was begun last Spring by a special performance at the Castle Square of "The Terrible Meek," and it has since been enlarged by donations. Mr. and Mrs. Craig will probably soon make a trip to Texas to visit his mother, and they will be back in Boston in ample time to produce the annual Harvard prize play. In the meantime the Castle Square Theater will play the attractions of the International Circuit.

ON THE FAREWELL HIGHWAY

(Continued from page 3)

daining the theatrical menu of their country cousins thinks they are not discriminating and discerning critics of the drama and acting, they should hear the comments of some of the playgoers as they file out of the theater. They rarely, if ever, miss the finer points of a play or acting.

In one small city we were unable to play "Hamlet"—we gave but three performances of it a week because of the strain on Forbes-Robertson—and despite the popular request, presented another play. The public openly resented our doing so and came out in the newspapers protesting the fact that Forbes-Robertson evidently did not think their public capable of appreciating his Hamlet. Despite our explanations, they stayed away from the theater and would not see the other play offered them.

It was a great pleasure to meet some of the old managers in the smaller towns. There are not many left nowadays. Their fund of stories of the giants of other days is dying out with them, which is a pity. Beauteous though they may sometimes seem to the younger generations, they are mighty interesting. Invariably they personally knew Booth, Barrett, McCullough, Modjeska, Mary Anderson and others. Whether in some cases it is the passage of years that has lent this personal relationship, or whether actors of other days cultivated the local manager's acquaintance, one dare not hazard a guess, but it is in all the stories, and it is delightful to listen to semi-intimate gossip about the preferences, the peculiarities, the likes and dislikes of the favorites of bygone days, and the gallery of pictures, musty and faded with age, seem to speak out from the dim lobbies of a greatness that is gone forever.

The much-heard-of graft in the management of the smaller cities still exists in some cases, but fortunately not in such abundance as in the past. The younger generation of managers are more or less business men. The odium that still clings to some houses is regrettable, but on the whole the atmosphere is much clearer, for managers have been taught some rather severe lessons in the past and are profiting by them. There are tricky managers, but these are more or less known and their eradication is only a matter of time. But there are many house managers who run their theaters squarely and honestly and are highly satisfactory men to deal with.

When Sir Johnston reached the Pacific Coast, one of the Los Angeles papers gave a column accrediting his reason for not appearing in Los Angeles again to the fact that Los Angeles had not appreciated "Cesar and Cleopatra" on a previous visit. When finally convinced that Sir Johnston

was not appearing in Los Angeles because he had made his farewell there the year before, the attitude was completely changed and he was urged to return. He received during his visit to the Coast innumerable letters, editorials, and in one instance an invitation from the Mayor of a prominent city, seconded by leading citizens, asking him to reconsider his decision and play again in the larger cities, but he firmly refused to break his word. To his management, the sight of the thousands of dollars he was passing by gave a qualm of pain, but his position was deeply appreciated.

And so Forbes-Robertson's career is about to end. His farewell has taken three years, but though comprehensive it has been real. Is it not a matter of congratulation that he would put up with the hardships of such a tour that he might bring his art to the byways and crossways of the country? Anyone who stood among the crowds leaving the theaters after his performances and heard their comments would thank him as they thanked him. As an editor in one of these towns once said, "I do not look upon



MARY YOUNG,

Who, With Her Husband, John Craig, Has for Several Years Successfully Conducted the Castle Square Theater.

your visit here as a commercial enterprise. I do not care whether you make money or not. I hope you do. It is an educational event in the lives of our people and the columns of our newspaper are open to you." A prominent clergyman was asked if he considered it right for his parishioners to see Forbes-Robertson, though it was Lent. He replied, "Yes, by all means. I cannot urge you to do so, but I hope that you do. It will be an intellectual and spiritual epoch in your lives." If Forbes-Robertson's children ever read his scrap-book, they will find some of the most beautiful tributes that have ever been paid to a man. Are not these and the silent testimony of thousands of people enough to justify Forbes-Robertson's long farewell?

BEQUEST TO BLIND SOLDIERS

By the terms of the will of Paul Hutt, actor, known on the stage as Paul Concha, Germany's blind soldiers are to become the heirs of the contents of his Berlin home. A provision in the will, which was filed yesterday, reads:

"I direct that the entire contents of my apartment at No. 5 Berchtoldstrasse, Berlin, including my works of art, furniture and household effects, be sold and that the proceeds be given to the Blind German Soldiers' Fund of Berlin, or, if no such fund exists, that the proceeds be applied to improving the condition of the blind German soldiers."

Half of the residuary estate is to go to the same fund in the event of the actor's son, Hans Lucas Hutt, dying before he reaches twenty-five. The other half, in such contingency, is bequeathed to the International Artists' Lodge, Berlin. The son, who lives in Berlin, receives a specific bequest of \$30,000 and the residuary estate in trust. Other bequests amount to \$20,000. No provision is made for his widow, Mrs. Jennie Holzhausen Hutt, who lives in Wiesbaden, Germany.

GARRICK THEATER SOLD

Edward Margolies has purchased the Garrick Theater Building in West Thirty-fifth Street from Mrs. Anna T. Harrigan, widow of the actor, the late Edward Harrigan. The property will be improved in the near future with a twelve-story mercantile building. The consideration, it is understood, was about \$250,000.

The Garrick was built about twenty-seven years ago by Philip Smythe and Edward Harrigan, and was successful under various managements until the amusement center shifted to the vicinity of Forty-second Street. Of late years the property was used for motion pictures and burlesque performances without success.

ESTABLISHED JANUARY 4, 1879



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"The Mirror, the Representative Dramatic Journal of America."—London *Police*
"Our Authoritative Contemporary, 'The Dramatic Mirror.'"—New York *Life*

OSCAR GETS A LONDON CUT

The returned New Zealander—we must greet the old chap every now and then—will miss something since his last squat on the broken arches of London Bridge.

It is this way, if you get what we are talking about. Some several years ago, New York's most talked about impresario, Mr. OSCAR HAMMERSTEIN, went to the city that has more kinds of history to the square inch than any city on any map. The Manhattanite was adorned with laurels and law suits, and the mannerisms of New York's Rialto. As a result of the visit there grew up in London town a temple consecrated to Apollo and his entourage.

We all know the capers which our OSCAR cut, while the temple was skyward bound. When came the time for the grand opening—the event was more superlatively described—London managers stood aside and kowtowed to the only OSCAR. The Court of St. James was invited to be present. But this is water that has passed under the bridge. While the temple was rising to completion a niche was reserved for the stone face of the impresario. His countenance was chiseled where the Londoner could look upward at it as he passed within or along. For awhile the bus' drivers lost sight of the NELSON monument and pointed out the carved Yankee instead.

When, how and just where OSCAR cut the cord which held him to the old town are things as dead as a perished delight. The temple passed into other ownerships or managements; still the carved face held its own in the arch. The other day two commoners took a step ladder and hammers and chisels, and began picking at the carved pre-sentiment, and kept it up until every lineament of the Yankee Director was effaced, and the stone which erstwhile smiled and beamed is now as bare as the skin of an eel. They can cut out OSCAR's countenance from a stone, but his genius will stay put until he pulls the drapery of his couch over his face for the last time.

TASTING MUSIC

We have heard of music that "leaves a bad taste in your mouth," but we haven't seen this fugitive experience and rather far-fetched figure of speech reduced to a working theory, as has Prof. Robert W. Stevens, director of music of the Chicago University. We

have an almost childish faith in professors, but we are a little leery—to a commonplace expression—of Chicago. It was a Chicago judge who decided that Lord Bacon wrote Shakespeare's works, and although he eventually overruled his own decision, it led us to associate Chicago with every modern form of inconoclasm.

The Stevens theory widens our mental horizon materially, and then some. We want to get more deeply into this theory. We want to taste some of the music that Prof. Stevens talks about.

Of course, we have had canned music for some time, but we want him to prove his theory by sending us some fresh-from-the-stall stuff right to our home—no canned music, no refrigerated music, but music freshly picked. We are frank to say that we suspect Chicago, and we doubt Prof. Stevens's claim that music can be tasted and eaten. If it can be, it foreshadows undreamed-of dangers. We have been compelled to swallow many disagreeable things, but we draw the line at certain music. We draw the line at Irving Berlin's music. We cannot taste it, but we can smell it, and frankly, we should be terrified if we thought we could not defend ourselves against its penetrating our very vitals.

We hope that the judicial body that looked after the Chicago judge who decided that Bacon was Shakespeare will look after Prof. Stevens and that somebody will get out an injunction against his theory before it gets hold of some of our crank societies for promotion of isms.

PECKING AT THE PICTURES

"Y. Z." Points out Where They Fail in Meeting Popular Demand

EDITOR DRAMATIC MIRROR.

Sir.—I want to wave a flag—a couple of flags, all the flags—and cry "Hurrrah!" on reading A. B.'s letter in a recent *Mirror*. I can easily understand why he doesn't sign his name to it, too, for it gives away other facts of fact—facts that are refused to us and called "outrages." If the manufacturers do not complain of a scarcity of plots the public certainly does! The truth hurts, and A. B. has the truth flat on the head, hard. Several months of travelling, learning and conditions have evolved the following:

In many theaters in the Eastern States visited vaudeville and musical tabloids are brought extra into the programme in order to give the public inducement to attend the showing of pictures! The complaint everywhere heard is by the people always and often the exhibitor pipes up, a weak voice that "it's hard to get good stars."

There are so many poor plays, poorer stories, half-way productions and a number of "fly-by-night" companies releasing in some unknown way the most nauseating stories. Again, weak plots, illogical material strong out through too many reels; old, old stuff once laid in Paris, the next time in New York; often a cowboy story placed a second time in India or Arabia until it is a "laugh." The manager of the house gets riled at comments instead of looking for the reason for the remarks and complaints—his busi-

ness dwindles to the 5-cent variety and soon his show closes! People will not stand always and forever for poorly played, cast and produced pictures. The end is bound to come.

The better class of people keep away from the usual picture house, visiting only the big features. Often is it the case that they go away and compare notes: "Well, we saw it, we sat there for hours, and it could have been done interestingly in three reels instead of ten or more."

When managers have to coax their audiences with an extra show, no matter how good, pictures are on the audience—and why? It's self-evident to one who travels and listens with an open, unbiased mind.

Generally speaking, the trouble lies with the story. The cause is the deadly "captive scenario writer" of the studio staff. It's absolutely impossible to grind out stories. One noted editor has said that it takes a good writer two months to write a good story for the screen. Many people continue to go to pictures from habit or to fill a lonely hour, but the bus and cry still goes up, "Oh, we go—and hope each time that what is said to be good really will be." One of the most widely advertised photo plays released this week drags in many places with too much action strung out and cut back to: too much pounding in of the moral, the contrast, that is an insult to intelligent people whose minds certainly are capable of grasping the inference, thus defeating its own end by suggesting that only "boobs" visit the pictures. A publicity man recently remarked, as his attention was called to a flagrant mistake: "Oh, what do you suppose the public knows about that?" And yet it was a matter that a ten-year-old child learns at school. That "publicity" man cannot spell, neither does he know grammar. Hence!

If the exhibitors will go disguised into their own theaters, even outside, they will hear enough in order to see them thinking and thereby to improve the present condition. Matters are growing worse through "efficiency." The producers excuse the lack with this: "Too much stuff—over-production. That is an excuse, not a reason. Big money paid to stars to the exclusion of capable support is the direct and exact cause of the falling off of business and of the dissatisfaction in most picture houses. Many of the exhibitors seem to pick from a grab-bag their daily runs! In one notable city are these two signs: "Francis X. Bushman. No one under 21 admitted." "Mary Pickford. Children not admitted." Every one noted knows that Mr. Bushman never accepted a story that was not clean and fit for even a child of five to witness. The name of Mary Pickford isn't sufficient to prove that an appeal to sensationalism must be made or extra offers on the bill given to fill the picture houses, and do the best people accept that? No! It's disgusting and untrue and hurts those houses for future clean trade. The almighty dollar in sight and no consideration for future good business!

Another great mistake is changing of the bill each day. By the time a good story is seen, not a reason. Big money paid to stars to the exclusion of capable support is the direct and exact cause of the falling off of business and of the dissatisfaction in most picture houses. Many of the exhibitors seem to pick from a grab-bag their daily runs! In one notable city are these two signs: "Francis X. Bushman. No one under 21 admitted." "Mary Pickford. Children not admitted." Every one noted knows that Mr. Bushman never accepted a story that was not clean and fit for even a child of five to witness. The name of Mary Pickford isn't sufficient to prove that an appeal to sensationalism must be made or extra offers on the bill given to fill the picture houses, and do the best people accept that? No! It's disgusting and untrue and hurts those houses for future clean trade. The almighty dollar in sight and no consideration for future good business!

Because a writer happens to be a good dramatist it does not follow that he can write a script for the screen—it's a knack, a trade or a profession, according to the prices received. It's often a trick—once learn the trick "and there you are!" Again, many studios have writers and readers who refuse to pass on or accept the work of any but their own friends. That also has proof. Then, too, the average director thinks he can write better story than the majority of writers (often he can, at that!). And that sort will find flaws, change, add, and make an entirely different story with a very different outcome, object, etc. Then we have "type," which is a word that should be buried so deep that it could never be dug up unless it is properly applied. Ordinarily the cast editor picks type to the exclusion of acting ability—the greatest mistake on earth, for even an ordinary actor can make his character show and a good one does not need to be a type. Note some of the wonderful make-ups of good character actors and actresses. To see a straight part played by a one it is hard to realize they are one and the same person. Credit is not given by the picture director in due form. The old fact that make-up shows on the screen is old. To-day it's a matter of art.

Just to look a part is not all—it must be played to please a now discerning audience, and they are principally that these days. Of course, it costs money to have experienced people, and the star must have his big salary—yet to fill up with types and see them walk through the action is simply maddening. The great majority say they prefer all good people to a lot of types or sticks and one star who seems so alone in the play.

Lesson in evidence of what cheapening the cast does is given through the effect on vaudeville and the legitimate stage. Where are we to day? Another plea for affiliation with the Federation of Labor? What happened once is clearly going to happen again and this time it will be the pictures. It's written in letters of fire to those who will *wabend*, be reasonable, and stop to read. A few are reading as they run—if stories and casts are not improved, and improved at once—well!

The new rule of "no stock" is not improving matters, is not adding to the drawing power of pictures, and the constant complaints of the people both in and out of the profession is again proof. Too many old actors starred in them the public long ago lost interest. The elderly male star tries to bolster himself up with baby opposites (we will not call them leads), and it's painful to sit through the stuff trying to reconcile the evident lack of logic and the difference in ages. "May and December" does well enough in an occasional story, and it should always be followed with its attendant catastrophe—for what young girl loves an old man for himself alone? When it comes to a moral—it's far from a good one.

Y. Z.

AMERICAN INVASION BY PARIS

PARIS, FRANCE (Special correspondence).—The French theatrical world is preparing a new invasion of America. A. Toxen Worm is returning thither after completing arrangements on behalf of Mr. William Connor for Madame Sarah Bernhardt's tour in a series of one-act plays next season.

Lucien Bonheur's company will be considerably better next winter. He has engaged Miles, Gilda Darthy, Noizeux, Dion and Jeanne Provost, late of the Comédie

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. No questions answered by mail.]

B. P. F., Chicago.—Winthrop Ames will produce "Hush!"

E. A. H., Los Angeles, Cal.—The whereabouts of Anna Rose (Mrs. J. P. Straughan) would be appreciated.

INQUIRER, Boston.—"The Two Virtues," by Alfred Sutro, was produced in London at the St. James Theater, March 5, 1914.

MIRROR ADMIRER.—It is announced that Christie Macdonald will appear in an operetta by Fritz Kreisler. Miss Macdonald's last appearance on the stage was in "Sweethearts."

G. F. F., Fort Snelling, Minn.—In the Nov. 12, 1913, issue of THE MIRROR, on page 21, we published a photograph of Mlle. Polaire, but it was not a full length picture. We have no MIRRORS of that date for sale. At that time she was in vaudeville. We did not have a full page article about her.

JEANNE ARKELL, Toronto.—The Gotham Film Company is located at 1459 Broadway, New York city. (2) We do not know the whereabouts of A. Tanner. (3) William Wright is the general manager of the Kalem Company. We do not believe they have a managing director. (4) We do not know the name of the managing director of the Pathé studios.

A. CARR, Washington, D. C.—Emmy Wehlen was born in Mannheim, Germany. She made her first appearance on the stage at Stuttgart in 1906. Her London stage debut was made at Daly's Theater in "The Merry Widow" in 1909, later in the same year she played in "The Dollar Princess"; in 1910 she came to the United States, appearing in New York in "Marriage à la Carte" and "A Winsome Widow," returned to England and appeared in "The Girl on the Film," and later was in the same play in New York, and in 1914 played in "To-night's the Night." Miss Wehlen is now in motion pictures with the Metro Company.

WESLIE LEE—Theodore Friebus was born in Washington, D. C., where he also made his stage debut at the Lafayette Theater in stock, playing there for a season. Next he played in "Richard Carvel." The following summer he was a member of the Teck Theater Stock, in Buffalo, followed by a season in "The Virginian." He then came under Charles Frohman's management and played with John Drew in "The Mummy and the Humming Bird." Later he played in "Brown of Harvard," appearing next with Madame Nazimova. He has played with many stock companies throughout the country. He is not playing in New York at present, and we do not know in what he will next appear.

Française, and L. Gautier, Joffre and Escoller, all artists of marked ability. It is also stated that as the Comédie Française will not reopen until November, a delegation of its artists will tour in repertory plays through the States, accompanied by Pierre Wolff, the author of the "Marionettes."

On the other hand, Max Dearly is doing much to make the Parisians appreciate American farces. After "Baby Mine" and last year's production of "Potash and Purlimutter," he is contemplating translations of other farces. He should do "Fair and Warmer."

The Shakespearean tercentenary was rather poorly celebrated by the Comédie Française. After much talk "The Taming of the Shrew" was given, with Mlle. Sorel, interesting, and G. Grand, obviously out of place.

The most interesting novelty of the season was a war farce by Tristan Bernard. "Le Coup de Piston" is the "push" or "boost" that one gets if one has an influential friend in the Government. A young man who is mobilized wishes to be sent to Bordeaux, where his fiancee lives. He goes to the Minister of War, a friend of his. "Alas, my friend, I can do nothing for you," says that personage. "The law you know . . ." One of the great generals enters, a friend of the family. He begs him to get him named at Bordeaux. "Alas, my friend, I am powerless. The law . . ." He is in despair when he meets his little barber, who is an employee of the Ministry. "What? Want to be sent to Bordeaux? Easiest thing in the world. I'll arrange it with the office boy," and he does. It is a very shrewd satire and should find its way to America.

TOR AROZARENA.

AGREE ON WAGE SCALE

Managers and Stage Hands' Union Come to Understanding

The managers and the stage hands union have come to an understanding upon the wage scale for the new season for all kinds of labor behind the scenes except that of the "clearers," who perform the purely manual part of handling scenery and properties.

The clearers have made a demand for a considerable increase in wages, which has been definitely and finally refused by the managers, who have, they say, granted all that they can reasonably be asked to give to the stage hands.

The negotiations between the stage hands and the managers have been conducted by Ligon Johnson, attorney for the Managers' Mutual Protective Association. Beginning Sept. 4, light operators will receive a twenty-five cent raise for front lamps and ten cents for bridges. Beginning Sept. 18, stage hands and flymen will receive two dollars and boss flymen, when three or more flymen are employed, two dollars and twenty-five cents. All the other wage scales remain the same as they were last season.

TO PRODUCE GERMAN PLAYS

Works of Goethe and Schiller to Be Given Here by Specially Formed Committee

The Committee of the Goethe and Schiller Memorial Association, a society formed for the purpose of raising funds for the erection of a monument to the memory of the great German dramatic poets, are making arrangements for the production of several plays written by the two authors. The committee includes such prominent men as Prof. Frederick Hirth, Prof. Dr. Rudolf Tombo, Prof. Edmund von Mark, Prof. W. A. Hervey, Prof. A. Busse, Dr. A. Burchard, Dr. Berkemeyer, Mr. F. Schrader, Mr. G. S. Vierer, Mrs. Jacob Hassler, Zimmerman, Forshaw, Banquers, Dr. Otto Schwefeger, Roland Seitz and R. M. Cann. Prof. Rudolf Tambo of Columbia University is president of this Association.

The plays selected for production will be staged under the direction of Madame Menandria Viarda, the distinguished Polish actress, who was long associated with the Court Theatre at Vienna and Weimar.

Madame Viarda is a manager as well as an actress. It was she who arranged the successful concert on July 3 last, at Carnegie Hall for the benefit of the disabled German and Hungarian war heroes and played the prominent part of the Prince in Schiller's "Don Carlos."

Madame Viarda is at the present time at Lake George where she is studying the role of Prince Demetrius in Schiller's "Demetrius." She will return to New York the middle of September and make arrangements for the production of the play in a Broadway theater. At the same time she will reopen her dramatic school at 29 West Forty-eighth Street.

SPANISH THEATER OPENS

Performances to be Given Weekly on Saturday Evenings at Amsterdam Opera House

The Spanish Theater in New York under the direction of the actor-manager, Manuel Noreiga, with Maria Conesa as its leading player, had its opening last Saturday night at the Amsterdam Opera House. The programme included a comedy, "El Sueño Dorado," a dialogue "El Chiquillo," a set of vaudeville sketches by Maria Conesa, a concert of guitar music by Prof. Ojembarrena, and a three act farce, "La Gaita Blanca," with Maria Conesa and Manuel Noreiga. The performances are to be given weekly on Saturday evenings.

Manuel Noreiga announces that the purpose is to promote interest in Spanish dramatic art and if this first venture is successful he hopes that it will lead to the establishment in New York of a permanent Spanish theater.

ROSE STAHL WITH FROHMAN

Actress to Appear on Tour in "Our Mrs. McChesney"

Rose Stahl and the Charles Frohman Company have entered into a contract whereby Miss Stahl comes under the Frohman management, and will be presented by arrangement with Joseph Brooks in "Our Mrs. McChesney," the dramatization by George V. Hobart and Edna Ferber, of Miss Ferber's stories in which Ethel Barrymore appeared last season. Miss Stahl will appear in the play, not only in all the principal American cities, but also in London.

TO APPEAR IN "REGULAR GIRL"

The cast that will be seen in Ralph Hers' support in the new musical comedy, "A Regular Girl," includes Eleanor Henry, E. Colt Alberston, Lenora Novas, William Pruette, Jr., Alice Hills, John Gardner, Marie Horton, William Sellery, Tom Collins, and Lawrence Beck. The premiere of the piece will take place on Sept. 14.

SOME "HOME TOWN GIRL"

ALTOONA, Pa. (Special).—My Home Town Girl made quite a stir at the Mishler Theater Aug. 29-Sept. 1. The cast is practically the same as that which kept the play on the road last season, John Hyman and Lella McIntyre being in the leads.

NEW SEASON HAS ACTIVE START

Fifteen New Productions in August—Many Out-of-Town Premieres—Road Companies Begin Engagements

It was once the tradition that no season could begin until John Drew opened at the Empire. Last year witnessed the shattering of this tradition as Mr. Drew did not make his New York appearance until late in the Autumn. If we recall, the producers gave Mr. Drew a reasonable length of time, but no manager, however respectful, could be expected to delay his operations indefinitely to suit the moods of a leading Frohman star.

This year Mr. Drew will not appear at the Empire and, consequently, there is no tradition to be upheld. The producing managers have been even more active this year than last. In August sixteen new plays were presented as against ten in August, 1915. The list includes "Cheating Cheaters," "Seven Chances," "His Bridal Night," "Turn to the Right," "The Guilty Man," "The Silent Witness," "Please Help Emily," "Somebody's Luggage," "A Pair of Queens," "The Girl from Brazil," "The Big Show," "Yvette," "Broadway and Buttermilk," "The Happy Ending," and "A Little Bit of Fluff." All of these productions, with the exception of the last four, are on view at the present time.

Many new plays have already been presented this month, many others are in rehearsal, while the majority of those scheduled for the road have taken their departure. Since the first of the month George Broadhurst's new offering, "Fast and Grow Fat," at the Globe Theater; "The Man who Came Back," at the Playhouse; Richard Walton Tully's new dramatic spectacle, "The Flame," at the Lyric; "Mr. Lazarus," at the Shubert, and "Pierrot the Prodigal," at the Booth, have started upon their careers. On Sept. 4, "The Great Lover" reopened the C. & H. Theater and the Standard Theater began its season with "The Princess Pat." "Sibyl" has been revived at the Empire and "The Boomerang" still continues as the Belasco's offering.

WISE IN "MERRY WIVES"

Silvio Heine Will Present Comedian Here and on Tour in Shakespeare Comedy

Thomas A. Wise will be seen again this Fall as Falstaff in "The Merry Wives of Windsor." The Shakespearian comedy will be revived under the direction of Silvio Heine, who will present it on a tour of the principal cities, following a brief New York engagement. Mr. Wise scored an individual triumph in the role of the fat knight in James K. Hackett's production of the comedy last Spring at the Criterion.

Mr. Wise's company will include Constance Collier as Mistress Ford, Isabel Irving as Mistress Page and Annie Hughes as Dame Quickly.

NEW PRODUCING FIRM

O. E. Wee and Edwin F. Reilly to Present Play Here in October

O. E. Wee and Edwin F. Reilly have formed a partnership to produce plays. They will begin their activities in October with a dramatization of a well-known novel. The new firm has also obtained a new play by a prominent author which it expects to present in New York this season. The plans of the firm also include the establishment of a stock company in an up State city.

COLLIER AT LONG BRANCH

William Collier made his first appearance in "Nothing But the Truth," under the management of H. H. Frasee, at the Broadway Theater, Long Branch, on Thursday night, Aug. 31. James Montgomery is the author of the farce which concerns a young stockbroker, who wagers \$10,000 that he can tell the truth for twenty-four hours. In Mr. Collier's company are Rapley Holmes, Ned A. Sparks, Morgan Coman, Arnold Lucy, Margaret Bralnerd, Ione Bright, Mary Harper, Vivian Wessell, and Theresa Michelena.

REHEARSE "HER SOLDIER BOY"

Rehearsals of "Her Soldier Boy," a musical comedy by Rida Johnson Young, from the German of Victor Leon, with music by Emmerich Kalman and Sigmund Romberg, have begun at the Forty-fourth Street Theater. It will be produced by the Shuberts. In the cast will be Margaret Romaine and John Charles Thomas.

TWO PLAYLETS OF BORDER LIFE

Philip Dunning has finished two playlets of life on the Mexican border. "Half! Who Goes There?" and "Forward March." In the latter playlet Private Roy R. Lloyd, of Battery D, First Field Artillery, N. Y. N. G., will appear upon his return from the border. Private Lloyd is the only actor in this battery.

OBTAINS ENGLISH RIGHTS

James Welch, English comedian, has obtained the English rights to Mark Swan's farce, "Somebody's Luggage," in which James T. Powers is appearing at the Forty-eighth Street Theater.

ON THE RIALTO

"Girard" in his "Topics of the Town" in the Philadelphia Ledger, tells a characteristically clever story of the late Richard Mansfield, to wit: "One evening after playing 'Beau Brummel' in a Western town I walked down the stairs of the hotel, perhaps forgetting that I was no longer that eccentric character. A gaunt individual saw me coming and exclaimed:

"Great Lord!"

"No," said I, "I'm Richard Mansfield, the actor, but I thank you for the compliment."

A year ago the following important theatrical announcements were heralded in the headlines of the public prints: "New Theater for Gaby Upton"; "Low Fields to Join Belasco"; "Sousa's New Opera, 'The Irish Dragoons,' to be Produced"; "Bernhardt to Come Here"; "Montell in New Play by Justin Huntly McCarthy"; "Bessie Abbott to Sing in Macnaghten Opera."

"Nellie, the Beautiful Cloak Model," and "Bertha, the Sewing-Machine Girl," those remarkable melodramas of a past and respectful generation, are to be produced in England. Satisfied that the modern motion picture representations do not possess sufficient thrills for a public existing solely on excitement, C. P. Crawford a Transatlantic producer, has arranged with A. H. Woods to present these plays in English manufacturing towns. Though life with Nellie and Bertha is unreal, it is earnest enough to satisfy English workers in their hours away from the munition plants.

GERTIE MILLAR ARRIVES

English Comedienne to be Seen in New Dillingham Production

Gertie Millar, the English comedienne and dancer, arrived in New York last week to begin rehearsals in a new Dillingham musical production. Though the name of the medium of Miss Millar's professional activity has not been disclosed, it is likely that she will appear as leading woman with Raymond Hitchcock in the English musical play, "Betty." Miss Millar's last appearance here was in "The Girls of Göttingen," at the Knickerbocker Theater, in the Autumn of 1908. She is the wife of Lionel Monckton, the English composer.

ACTOR SUES INTERBOROUGH

Frank F. Wayne, an actor who is a member of "The Blue Paradise" company, has brought a suit against the Interborough Rapid Transit Company for \$1,000 damages, which he claims he suffered as the result of falling between the station platform and the subway train at the Times Square Station. He states in his complaint, that the station platform was wet, causing him to slip and fall between the cars and the platform and he severely wrenched his arm and sustained other injuries which kept him in bed for several weeks and caused him to lose employment.

ELEANOR WOODRUFF IN CHIEF ROLE

Eleanor Woodruff has been engaged by the Charles Frohman Company for the leading feminine role in "Mister Antonio," a comedy by Booth Tarkington in which Otis Skinner will appear. It will be Miss Woodruff's first appearance under the Frohman banner since the production of "The Five Frankforters" at the Empire some seasons ago.

CYRIL MAUDE'S PLAY RENAMED

The title of the new comedy in which Cyril Maude will appear this season has been changed from "The Barber of Mariposa" to "Jeff." The play is a dramatization by Michael Morton of Stephen Leacock's "Sunshine Sketches." Mr. Maude will be seen as Jefferson Thorpe.

BROADHURST'S NEW PLAY

A new play by George Broadhurst, entitled "Rich Man—Poor Man," founded on Maximilian Foster's story of that name, has been placed in rehearsal. In the cast are Marie Wainwright, William B. Mack, Jessie Ralph, Regina Wallace, Emily Fitzroy, John Bowers, Rudolph Cameron, and Ethelbert Hale.

TO APPEAR AT WINTER GARDEN

The principals engaged for the new Fall production at the Winter Garden include Marilynn Miller, Eugene and Willie Howard, George Monroe, Daphne Pollard, and Daisy Irving.

M. S. BENTHAM'S NEW ACTS

Desiree Lubowaka, the classic dancer and discovery of Ruth St. Denis, has been signed for the Century roof through M. S. Bentham under a long term contract.

Ed Wynn will produce his former variety turn, "The King's Jester," in vaudeville under M. S. Bentham's direction. He will, of course, continue in the Winter Garden production himself. The English, Australian and South African rights to his automobile garage burlesque have just been sold.

M. S. Bentham is preparing a new vaudeville dancing novelty for Louise Alexander, the society dancer.

WOODRUFF TO RETURN TO STAGE

Henry Woodruff, who has been appearing in motion pictures this past season, is planning to return to the stage—this Fall in a revival of Henry V. Esmond's "Grierson's Way." Mr. Woodruff recently returned to New York from his Summer home at Siasconsett, Mass.

THOMAS COMEDY FOR LONDON

Dion Boucicault has completed arrangements with A. E. Thomas for an early production in London of the latter's comedy,

"Her Husband's Wife." The play is to open this month at the New Theater, with a cast including Dion Boucicault, Irene Vanburgh, and Marie Lohr.

ANNA HELD REVUE FOR CASINO

The new revue in which Anna Held is to appear, under the direction of the Shuberts, will be presented at the Casino Theater, following the end of the engagement of "Very Good Eddie."

THE FIRST NIGHTER

"A PAIR OF QUEENS"

Farce in Three Acts by Otto Hauerbach, A. Seymour Brown and Harry Lewis. Sung by Robert Milton. Produced by H. H. Frazee at the Longacre Theater, Aug. 29.

Martha Maude Eburne
Doctor Charles Butler
Mrs. Helen Cranby Elsie Scott
Steve Haines Hugh Cameron
Peter Crandall Edward Abeles
John Santley Joseph Santley
Joe Doak Frank McGinn
Madge Regina Conelli
Kathleen Clifford Kathleen Macy
Carleton Macy Richards

"A Pair of Queens" is the joint product of three authors, namely, Otto Hauerbach, A. Seymour Brown and Harry Lewis, but the old adage that too many cooks spoil the broth apparently does not apply to farce. Here the three cooks have done extremely well, and if everybody enjoyed "A Pair of Queens" as well as your "First Nightr" on the opening night at the Longacre, it will range alongside of "Fair and Warmer" as one of the season's hits. But the credit for this potential result is not absolutely that of the authors. Although it is the old story of hide and seek, it projects a number of virile characters so well played that the house rocked with laughter. It is a farce which depends less on the essentials of plot than upon its types, and several of these are so strongly characterized that they stand out as distinct creations. In the first place there is Maude Eburne. Given the role of a slavey, and she stands alone. For a long time she was playing in stock companies in Jersey and upper New York. One day Frazee's stage director saw her and engaged her to play a servant in "A Pair of Siz" at his Longacre playhouse. That was one of the hits of the season, and its success was largely due to Miss Eburne. The authors of a "A Pair of Queens" have wisely given her added opportunity, and in the latest she fills an extensive plane of vision as the housemaid of Mr. and Mrs. Peter Cranby, tenanting a flat on Riverside Drive, N. Y.

Peter Cranby and his young brother-in-law have made a night of it at a popular restaurant, during Mrs. Cranby's absence from the city. They awake late to find Mrs. Cranby returned, and an account in the paper of a shooting "scrape" at the restaurant over some little bit of fluff. Cranby by mistake has carried off the overcoat of the wounded man containing a wallet with thousands of dollars. Cranby is in dire distress, knowing that the detectives are looking for the missing coat, and fearing to be seriously compromised. His consternation is increased by discovering that the wallet is there, but the money is missing. It has passed into the possession of Madge, one of the most notorious confidence women in the country. By and by two detectives enter the flat to begin their sleuth work, and these with the servant girl furnish most of the fun. While Martha, the servant, is made to stand a vast deal of the brunt of the complications over the attempt to hide the telltale coat and contributes to its intricacies by sustaining a sentimental relationship to a plumber with a gray derby, whom Cranby mistakes for a third man-hunter, the two detectives, Steve and Doak, soon become the life of the piece. In Steve, the raw sleuth on his first assignment, blundering at every turn and thwarting the finely spun plans of his associates, Hugh Cameron, who plays the part, creates something very like a novel character in farce. Cranby and his enterprising brother-in-law finally turn the tables on the two detectives and deliver them to their superior safely handcuffed, while at the same time their innocence of any connection with the crime at the restaurant is satisfactorily established.

While the low comedy element predominates, the light comedy side of the farce is admirably portrayed by Edward Abeles and Joseph Santley in the characters, respectively, of Cranby and his brother-in-law, and, again, while Mr. Cameron gives us a most unique version of the awkward dilettante in the art of hunting down criminals, Frank McGinn as his companion brings a highly amusing individuality to his role and the two together constitute a team of comedians hard to beat. Kathleen Clifford, who has played an important role in the unseen events of the previous night, and has quite enmeshed the young brother-in-law's affection, forms a lively constituent element of the farce and by her personal attractiveness and authoritative bearing adds materially to its success. Charles Butler is amusing as Martha's affinity, the plumber in the gray derby; Carleton Macy plays the part of the chief detective convincingly, and Regina Conelli is interesting as the confidence operator.

"SYBIL" REOPENS AT THE EMPIRE

For the first time in its history, the Empire Theater is housing a musical play, "Sybil," in which Julia Sanderson, Donald Brian, and Joseph Cawthron continue as the stars, in the attraction. The piece was revived Monday night, Aug. 28, before a large and appreciative audience. The cast is practically the same as that which appeared in the play during its long run at the Liberty Theater last season.

"THE GIRL FROM BRAZIL"

Musical Comedy in Three Acts, from the German of Julius Brammer and Alfred Grunwald; adapted by Edgar Smith. Music by Robert Winterberg and Sigismund Romberg. Lyrics by Matthew Woodward. Staged by Beirimo, and produced under the personal direction of J. J. Shubert by the Messrs. Shubert. Forty-fourth Street Theatre, Aug. 30.

Col. Eansell Clarence Harvey
Nancy Betty Brown
Swanhilda, Cederstol's aunt Maude Odell
Lilac, Nansen Stewart Jackson
Lena Cederstrom, an actress Dorothy Maynard
Billings Eric Van Dyck
Footman Jack Kelly
Carl Cederstol, a Stockholm banker Hal Forde
Hilma, his sister Beth Lydy
Axel, his secretary Louis Simon
Heer Torkel George Hassell
Baron Heinz von Reedigan John H. Goldsworthy
Gilda Edith Lloyd, of Lloyd & Co., Rio Janeiro
Carfuso Lester Schatz
Lisette Dorothy Wahl
Cariboes Winthrop Chamberlain

The experienced hand of J. J. Shubert is plainly visible in this quite sumptuous and highly melodious as well as lively and entertaining musical piece in which the Shuberts are reviving their best traditions for handsome dressing, picturesque scenery, attractive chorus girls and spirited ensembles. In the original it is called "Die Schöne Schwedin," and two acts are located in Stockholm, the last in Rio Janeiro. If the first two acts are full of uniforms more or less new to the eye, the last is a riot of tropical color with a distinct South American atmosphere. Shown from these physical aspects, the piece is presented with an unusually competent singing cast, in which Beth Lydy stands out by the remarkable purity of her voice in the legitimate prima donna role of Hilma, and Frances Demarest as really the keystone center of the action by her beauty, voice and general presence.

Mixed in with more or less musical comedy conventionalism, is a good deal of enjoyable material which has not been overworked, and the piece has the undoubtedly quality of melodious interest from first to last. Some of the numbers have a distinct freshness and several of the songs are destined to become popular. "Stolen Kisses," sung by the Baron and Hilma, is one; "The Bright Brazilian Girl," "Come Back, Sweet Dreams," delightfully rendered by Hilma, and a lively march number entitled "Oh, You Lovely Ladies," must be named as a few of the most fetching numbers in any musical piece. "Heart to Heart" has an insidious charm reminiscent of Johann Strauss. Prominent in the well-selected cast is George Hassell, whose versatile sense of comedy is expansive enough to adapt itself to Shakespeare or Edgar Smith with equal facility, and Maude Odell, whose flexible spirit of burlesque here attains its broadest fulfillment. The purely English style of comedy of Louis Simon may be dismissed with a word—it is mostly of the tripping-up kind. On the other hand, the cast is well supplied in the person of Hal Forde as an actor of superior character, and in that of John H. Goldsworthy, who as the sentimental lover of Hilma in the play, is also a good singer.

The plot is negligible, but culminates in a good third act of purely sentimental interest. The event of the complication is the moment when Edith Lloyd, the girl from Brazil, in the second act auctions off her kisses, and Carl, the financially embarrassed Stockholm banker, ruins himself in bidding for her lips, and then, having achieved his purpose, scorns the proud beauty like the Knight Dolores in the tale of "The Glove." In the third act he turns out to be the mysterious unknown agent who brings the haughty, rich mistress of the Brazilian plantation to a true sense of his power, and of course marries her. A concurrent plot has to do with the love affair of his sister Hilma and Baron Heinz von Reedigan. A good deal of comedy is interspersed with the serious part, and it here that Hassell and Maude Odell, who assumes the role of a love-haunted spinster, are seen at their best. A good dancing and acting team are provided in the persons of Stewart Jackson and Dorothy Maynard.

The whole has the promise of a successful run. The music, though extremely light and only here and there in the ensembles showing a broader touch, is seductively melodious and forms a strong element of the combined features of an excellent production.

"THE BIG SHOW"

Spectacle in Three Acts by R. H. Burnside. Lyrics by John L. Golden. Music by Raymond Hubbard. Produced by Charles Dillingham at the Hippodrome, Aug. 31.

To devise and assemble a new show for the Hippodrome is unquestionably one of the most difficult tasks in the theatrical world. An eternal quest must be maintained for novel and entertaining features. Ingenuity and energy must be taxed to present these features in such a manner that they will appeal to an audience of sixty thousand persons a week. The programme must be so arranged that the commonplace

and the unusual are not too glaringly contrasted. The ensembles must appear as machines in perfect working order. A thousand and one details must be planned and carried out. For years, one man, a genius of showmanship—H. H. Burnside is his name—has had the important commission of putting together the Hippodrome spectacles. Last year he surpassed himself in a monumental effort, called "Hip, Hip, Hooray," a show which, to use a common expression, "had everything." But chiefly, it was noted for its novelty. Such new and imposing features as Sousa's Band and the Ice Ballet were introduced, bringing the big playhouse the greatest success it had ever enjoyed.

Instinctively recognizing that the novelty of "Hip, Hip, Hooray," could not be equalled in such a short space of time, Mr. Burnside carefully mapped out plans in another direction. He would bring an artistic appeal to the new spectacle that would compensate for the absence of the new and unusual. Mr. Burnside is to be congratulated. His efforts have proved wholly successful.

Pavlova has the foremost place, artistically, in "The Big Show." The ballet of the old fairy story of the Sleeping Beauty, set to music by Tschaiikovsky, gives the incomparable one an opportunity to enchant us to a greater degree than ever before. The entire Hippodrome chorus forms a colorful background for the pantomimes and pirouettings of the dancer and her graceful assistants. A little more animation in the ensembles, a little more participation by the chorus in the action of the story would be decidedly helpful to the general impression. The scenery and costumes by Bakst were striking and dazzling in design and color.

"The Merry Doll," an ice ballet, showed Charlotte, Katie Schmidt, Hilda Buckerts, and others in new skating accomplishments. The athletic Charlotte executed a perilous "Oriental Dance." The Lamy Brothers gave a thrilling exhibition of fast skating. As a finale, the principals and chorus moved rhythmically across the ice to the music of an insinuating waltz, called "My Skating Girl."

A mammoth minstrel scene, in which four hundred choristers stretching far up in the background sang old time melodies, was a feature of the first act.

"FAST AND GROW FAT"

Farce in Three Acts, by George Broadhurst. Founded on the story "Five Fridays" by Frank R. Adams. Produced by Charles Dillingham and George Broadhurst at the Globe Theater, Sept. 1.

Montgomery Blaine Frank McIntyre
Frank Bopp Roy Atwell
The Lineman Myles McCarthy
The Captain Frank Deshon
The Engineer John Wessell
A Passenger Howard Sinclair
Mrs. Green Zelma Sears
Lucie Green Marion Vantine
Nan Cartwright Vivian Rushmore
Camille Nellie Filmore
Another Passenger Aileen Poe
Seven—A room in the home of the Greens on a small island in the Sound
Act I.—Noon of a summer day.
Act II.—The same night.
Act III.—Next morning.

The farce epidemic gives promise of having burned itself out. For a time it appeared to be as terrifyingly persistent as that other and fearful scourge which has haunted New York all summer. Beginning with "Coat Tales," the farcical type of entertainment has slowly but surely laid waste our powers of endurance until last week it climbed to the amazing total of four new cases—and one death—"A Little Bit of Fluff" closed at the Thirty-ninth Street Theater after nine consecutive performances.

Of the other new exhibitions, "Somebody's Luggage" and "A Pair of Queens" appear to be enjoying a certain prosperity due more to the merit of two or three individual performances than to any ingenuity or humor which the plays may possess. The laughter provoked by "Fast and Grow Fat" is also the spontaneous tribute to the comicalities of the chief actor, who is involved in a desperate situation.

Mr. Broadhurst has written considerable of the humorous side of life. He has dashed off such amusing farces as "What Happened to Jones" and "Why Smith Left Home," with the nonchalance and seeming spontaneity of a born humorist. His Jimmy Gilley, the philosophic opportunist of "Bought and Paid For," was one of the finest pieces of character-drawing in the whole catalogue of American dramatic literature. Remembering these achievements, it seems strange that Mr. Broadhurst should fail so dismally with an idea of such amusing possibilities as that of dieting.

It will require a far more effective argument than this farce to offset the powerful voice of Vance Thompson. This journalist has told us charmingly though cheerlessly, in a little volume, "Eat and Grow Thin," what foods to avoid that we may retain our youthful figures. "Fast and Grow Fat" is a theatrical reply to Mr. Thompson's presumptuous advice. But it is a reply wholly futile and pointless.

A wilful young woman on an island, under the inspiration of a magazine article, induces her guests and the members of her family to abstain from food for a week for the sake of appearances—of chins and stomachs. A fat dramatic critic and a thin business man are among those present and each accepts the punishment as each is in love with the girl. Most of the fun revolves about their unsuccessful attempts to stave off starvation. As a last resort they make a surreptitious raid

upon a box of dog biscuits only to be discovered by their inexorable hostess. They manage to keep one biscuit, however, and the fall of the curtain shows them dividing it.

The piece lacks surprise, rapid action and well-defined characterization, three elements which help to make a successful farce. Frank McIntyre played the part of the fat critic with a cocksureness entirely appropriate to one who is supposed to speak authoritatively of actors and appetites. Zelma Sears was the amiable mother, who was revived from a fainting spell by a too copious draught of whisky. She was funny without being offensive. What greater praise can be given? Roy Atwell made the most of his limited opportunities as the thin business man. There was a suggestion of Grace George in the manner and voice of Marion Vantine, who played the part of the food-faddist. Vivian Rushmore was colorless as a member of the suffragette house party. Nellie Filmore did well as a negro cook.

"THE MAN WHO CAME BACK"

A New American Play by Jules Eckert Goodman from the Story of the Same Name by John Fleming Wilson. Produced by William A. Brady at the Playhouse, September 2.

Thomas Potter Edward Emery
Henry Potter Henry Hull
Charles Beisler Wright Kramer
Captain Trevelan Ernest Lawford
Mrs. Gaynes Charlotte Granville
Marcella Mary Nash
Olive Harry Nash
Captain Galion Leighton Stark
Gibson J. Irving White
Grisco Richard Clarke
Sam Sheb Sins Nick Long
Blukas Bennett Sophord
Walter Henry Davies
First Girl Louise Coleman
Second Girl Juliet Fremont
A Jap Leonard Brooke

This latest Goodman play provides enough sensations to keep the interest sustained at the highest pitch until the fall of the curtain. It cannot be said that it offers anything new in scenes or dialogue. It is an arrangement of familiar tricks. But it is well done and is acted with much sincerity by the two principal players, Mary Nash and a newcomer in our midst, Henry Hull, for whom the future promises a brilliant career. The play was evidently planned for just the purpose which it accomplished. Some of its situations are improbable, but they make the audience gasp and thirst for more. If there is any conclusion to be drawn from the story it is that it is a bad thing to be the son of a rich man but that by going to the depths of degradation one may rise to heights of morality and happiness with a father's blessing and money as a reward.

"The Man Who Came Back" tells the life of Henry Potter, a spoiled youth who wastes his days in sleeping and his nights in spending money. His father remonstrates with him to no avail and finally, at the close of Act One, casts him out to earn his own living. Henry goes to San Francisco, where he proceeds to carry out his threat to make the famous name of Potter as infamous as possible. In a gaudy cafe he meets Marcella (Mary Nash), and makes love to her. Marcella loves him (but in the right way, of course). When he suggests that she go along with him and doesn't mention marriage, Marcella scorns him. Then a sea captain, a friend of his father, has him chloroformed and carried aboard his ship. This brings down the curtain of Act Two. We know that the ship is bound for Shanghai, so Act Three naturally permits us to arrive in China, where we feast our eyes upon an opium den of the lowest sort and obtain a splendid idea of how such places are run. Henry drops in for a drink. He says he hasn't fallen as low as opium. He is reserving that for his last downward step.

But, look who's here! Little Marcella. And she is in a dazed condition from the drug to which Henry's treatment had driven her all the way from Frisco to Shanghai. So drunk and dope-bound meet on an equal social footing. She now offers herself to him without the marriage license, and he accepts, but changes his mind just in time for the curtain, after a thrilling scene in which he throws her on the table and nearly kills her.

The next act finds the two keeping house in a pineapple grove near Honolulu. He wants to drink again. Then comes his aunt. His father is dying and he must go home. He is told to choose between Marcella and his father. Marcella pretends to have taken opium again and that decides him to stay with her. He lashes her over his shoulder with a heavy whip and says he will save her. She throws herself into his arms, thanks God for the beating, and tells him to go back to his father, that she was only acting and now knows she can trust him. Act V finds all in Millionaire Potter's home. The last surprise comes when an Englishman, a friend in Frisco and Honolulu, proves to be a detective sent there to watch over Henry to see how he came out in the test.

Mary Nash gave a clever performance as Marcella. This is the best opportunity she has had in some time and she made the most of it. Young Hull dominated the entire play, however, with his absolute naturalness and warmth of expression. Ernest Lawford and Charlotte Granville, two admirable artists always, had little to do as did Edward Emery.

SOTHERN TO TOUR

To Appear in "If I Were King" for Benefit of British Red Cross

K. H. Sothern has reconsidered his decision to retire permanently from the stage. Owing to the war, he and Mrs. Sothern (Julia Marlowe) will not take up their residence in England, until another twelve-month. In the meantime, Mr. Sothern will appear on tour in Justin Huntly McCarthy's drama, "If I Were King." All the large cities will be visited except New York, where he has already made his farewell appearances.

Mr. Sothern will receive no profit, whatever from this tour. Instead he will donate his share of twenty-five per cent. of the gross receipts of each performance to the Red Cross without any deduction, defraying entirely his own personal expenses on the long tour. The amount of the receipts and that portion which will go to the Red Cross will be made public from night to night. Justin Huntly McCarthy has agreed to reduce his royalties to the minimum.

Lee Shubert, who has been in charge of the tours of Mr. Sothern and Miss Marlowe in the last ten years, has assumed all risk of the enterprise. If there is a surplus at the end of the season, Mr. Shubert announces that twenty-five per cent. of it will be donated to the British Red Cross.

TO TOUR THE ORIENT

H. C. Clarke Will Play American and English Successes Over Bandman Circuit

Harry Corson Clarke no sooner returns from one globe-trotting expedition than he is off upon another. Having completed a four years' journey around the world a year ago, Mr. Clarke decided to take life easy in New York for a while. He was not here long, however, before tempting offers led him to play engagements in the Canal Zone and in the English provinces.

And now he is sailing for a long tour of the Orient. He will go to London to complete arrangements and on Sept. 29 will sail on the *Melmo* for Bombay where he will join the Bandmann Players as leading comedian. His wife, Margaret Dale Owen, will accompany him and will play leading feminine roles. The Bandmann Players will begin their season about the middle of October in Bombay. Following a brief engagement there they will go on a tour of the principal Oriental cities. The circuit will include Calcutta, Rangoon, the Malay states, Singapore, Hong Kong, Tientsin, Pekin, Kobe, Yokohama, Tokio, Shanghai, Manila, Madras, and Colombo.

The repertoire of the company will comprise several American and English musical comedy successes. In the list are, "The Beauty Shop," "The Happy Day," "Tina," "Mr. Manhattan," "The Bing Boys Are Here," "My Lady Frayle," and others.

In association with James Sheegreen and Edward W. Fuller, Mr. Clarke has also made arrangements for a moving picture serial, with himself as the hero, to present scenes in the various remote places he will visit on tour. The story will begin with Clarke's departure for the steamer next Tuesday, and in what follows various members of the Bandmann Company will act the principal roles.

Three instalments a month of the serial are to be released.

TO PRESENT THE "TWO JANES"

A new musical farce by Norman Lee Swartout, entitled "The Two Janes," is to be presented for the first time on any stage at the Broad Street Theater, Philadelphia, on Sept. 18, under the direction of the Reserve Producing Company. The lyrics of the piece were written by W. M. Cressy and Ted Robinson, a Cleveland, O., newspaper man, while the music was composed by Max Faehnle. The cast includes Harry Fisher, Lillian Lee, Frederick Trowbridge, Marie Panchonetti, James McElhern, Jane Farnley, Claude West, Marie Glassner, Stanley Bridges, Victoria Gauran, Adelade Ferron, Vera La Stange, Beth Hardy, Burmah Brokaw, and Louise Hardy. Frederick Bishop is staking the production and Frederick Schwartz will be the musical director.

"THE CLIPPER" IN NEW HANDS

The theatrical weekly, the New York *Clipper*, has been sold to a corporation headed by Walter Vaughn, heretofore connected with *Music Trades* and *Musical America*. Jack Edwards and Fred Muller, who have been identified with the *Clipper* for many years, will be vice-president and secretary, respectively, of the new corporation.

Albert J. Borie will retire as editor and publisher of the weekly.

CAST OF "THE SIMP" COMPLETED

The cast of "The Simp," a comedy by Zeliah Covington, which C. W. Willets is to produce, has been completed. It includes Howard Truesdale, Richard F. Freeman, William W. Bittner, William Carey, Adelbert Knott, Charles Mussett, Robert Blaylock, Rose Wilbur, Lillian Van Arsdale, Mellise Campion and Daisy Stamps. Mr. Covington will act the principal comedy role.

The play will be produced early in October.

TRADER SUCCEEDS SEYMOUR

George Henry Trader has succeeded William Seymour as general stage director of the Charles Frohman Company.

ACTORS' EQUITY ASSO.

Society to Make Itself Felt in Coming Election—No Support for Whitman

Members of the A. E. A. are most urgently urged to send in reliable addresses to the office of the Association.



New members elected:

Jane Babcock	Mets Markey
Edward J. Babille	Lois Moynihan
Orville Cushing	Charles Ohlmeier
Belle C. Flores	J. Wallace Owen
Charles H. Hart	Pat Hafferty
Martha Urthak Keeney	Lew J. Welsh
Editha Maxham	

Complaints have poured in from a case where numerous members were induced to accept engagements for a certain special series of performances. The fact that an actor with an illustrious name was to be a feature of the enterprise misled the others into accepting everything on trust. A little scrutiny would have proved to them that the man who assumed the business responsibility of the affair is utterly unreliable. The A. E. A. knows of no less than three companies he employed within the last two years and failed to pay for services actually rendered. If members would heed the advice printed in "Equity" they would find it better to consult the A. E. A. before accepting such engagements as after.

At the Council Meeting a political committee was appointed as follows: Mr. Cope, Chairman, and Messrs. Purdy, Francis, and Turner. The A. E. A. should make itself felt in the coming election. The White Rats will be asked to appoint a similar committee jointly with ours. Our experiences have given us an imperative cue for this step. All actors resident in New York will be asked to register and vote, and in justice to their interests they must not support Charles S. Whitman.

It has never been the policy of the A. E. A. to maintain a noisy agitation in the pursuit of its ends. But we mean to tell the truth aloud in the market-places against men whose hypocrisy is a hindrance to our progress.

Occasionally a member brings a claim into the A. E. A. office with the explanatory comment, "I don't care about the money. The A. E. A. can have it or the Actors' Fund; but I want to punish that manager." Needless to say, the office has never taken the implied offer seriously; but even conceding the sincerity of such an attitude, it should be plain to all our members that the prosecution of an unquestionably just claim may lose much of its moral effect if behind the legal machinery can be discerned the motive power of personal animosity. No conscientious attorney could, in deference to a client's animus, pursue a course more rigorous than would be necessary to secure justice.

Ask managers for A. E. A. contracts. We know of many instances where members have taken engagements under unequal terms with managers who would have given them A. E. A. forms had they been so requested. Ask and ask again, whether successful or not, and keep the subject alive.

By Order of the Council.

ALF. WILTON'S ACTIVITIES

Marguerita Sylva, the grand opera singer, who last appeared in this country in Al. H. Woods' production of "Gypsy Love," and who is now living in Paris, has given Alf. T. Wilton the authority to offer her services for vaudeville.

Robert Hilliard, former star of "The Argyle Case," "A Fool There Was," and "Pride of Race," has expressed a desire to accept a vaudeville route under the direction of Alf. T. Wilton. Mr. Hilliard will present a new playlet entitled "Adrift." He will carry special scenic equipment.

"The Littlest Rebel," the sketch by Edward Peppe formerly played by Dustin and William Farnum in vaudeville, after which it was expanded into a three-act play, will again be seen in vaudeville under Alf. T. Wilton's direction. Edgar MacGregor will stage the playlet and a complete production will be carried.

PAVLOWA TO TRAIN DANCERS

The Hippodrome management is going to take advantage of the presence of Anna Pavlova and her Russian dancers there this winter to train American ballet dancers for the future Dillingham productions. It was announced yesterday that classes in ballet dancing would be held certain mornings each week under the direction of Ivan Clusine and Theodore Stier at first, and finally would be coached by Volinine and Mlle. Pavlova herself. There will be no charge for instruction, and only those showing ability will be included in the classes.

TO DIRECT TOUR OF RILEY PLAY

Selwyn and Company have taken over the managerial direction of "An Old Sweetheart of Mine," a dramatization by Robert McLoughlin of James Whitcomb Riley's poems. The tour will begin in Indianapolis on Oct. 2.

To Managers, Agents, Performers, Friends and Acquaintances:

I. Muriel Worth

wish you to know that from this date, Sept. 5th, I am no longer in *any way, DOMESTICALLY or PROFESSIONALLY*, connected with Lew Brice, nor am I in any way responsible for any debts contracted by the aforesaid Lew Brice in the name of Worth and Brice. The act of Worth and Brice no longer exists. And I take this medium of apprising you.

MURIEL WORTH

NEW CIRCUIT OPENS

The International Begins Operations with 38 Theaters

The new International Circuit of popular-price theaters, extending nearly across the country, began its first season's operations on Labor Day with the opening of thirty-eight theaters and an equal number of attractions.

The President of the circuit, which is replacing the former Stair and Havlin Circuit that flourished in the days of popular-price thrillers, is Gus Hill, not especially well known on Broadway, but one of the wealthiest men in the theatrical business. The Vice-President is E. D. Stair, proprietor of the Detroit *Free Press*, the Detroit *News* and the Detroit *Journal*, and the Secretary and Treasurer is George W. Nicolai. The headquarters of the new circuit are in the Putnam Building at Broadway and Forty-third Street.

The new scheme is of the utmost importance to actors, because if it thrives it means employment to thousands of players who might otherwise be out of an engagement.

DEATH OF W. T. FRANCIS

William Taylor Francis, composer and musical director, for years with Weber and Fields and later for Charles Frohman, died Sept. 4 in St. Vincent's Hospital of a complication of diseases.

Mr. Francis retired as musical director of the Frohman companies about six years ago owing to failing health and had intended to do further work in the opera field, which his condition did not allow him to carry out. He was the composer of the comic opera "The Rolling Girl."

Mr. Francis was fifty-seven years old and was born in Mobile, Ala. He entered theatrical work after finishing his musical studies in this city. Besides his wife and daughter, Miss Marie Francis, he leaves a son, William Taylor Francis, Jr., who is a member of the cast of "Shylock."

BLANEY IN NEW ROLE

Harry Clay Blaney returned to the stage after an absence of two years, last Monday night at the Majestic Theater, Jersey City, in a new comedy called "In Walked Jiminy." The comedian and the play were given a hearty reception. It looks like a Broadway attraction. Kitty Wolf scored in the leading feminine role.

TO APPEAR IN "ZACK"

Charles Kennedy, Henry Crocker, Harry J. Ashford, J. K. Whitmore and Lewis Sealy have been engaged by John D. Williams for principal parts in "Zack," a comedy by Harold Brighouse, in which Richard Bennett will be seen in the chief role in New York the first week in November.

WOODS GETS SHIPMAN PLAY

A. H. Woods has accepted a new play by Samuel Shipman, entitled "The Beauty." It will be produced this season. Mr. Shipman, in collaboration with Clara Lipman, is the author of "Children of To-day" and "Julie Bonbon."

ELSIE JANIS AT THE CENTURY

Elsie Janis, who returned from England last week, has been engaged for one of the leading roles in the "Century Girl," which will inaugurate the opening of the Century Theater under the Dillingham-Ziegfeld direction about Oct. 2.

COMING AND GOING

Harry Ashford, who appeared with Nat Goodwin in "David Garrick," has returned to New York to play in a new comedy.

Ethel Clifton, author of "For Value Received," has returned to New York with a new three-act play in which she will appear this season.

Charles Compton, who was engaged to film the Republican Presidential candidate, has completed this commission and is now en route to the West for a brief stock engagement.

Ray Cox cables a denial of the press report that she has been engaged for a new American comedy. She has just reached London and will open at the Hippodrome, Sept. 15, as the feature in the new revue.

Margaret Farleigh, who appeared in "The Happy Ending," will begin rehearsals with a Shakespearean company next week.

Paul Gordon, who is playing in "Merry Day" in Chicago, has received from Beulah Marie Dix a new comedy in which he will appear in January.

Harry Gribble, formerly identified with Mrs. Pat Campbell's company in this country, has arranged with Alfred Bryan to set a number of patriotic poems to music, which he will use for special entertainments.

Gareth Hughes, now in "The Guilty Man," will not play Ariel in the "Caliban" masque, which is to be presented on tour. He is under a long contract to A. H. Woods.

Lillian Kingbury opened her vaudeville engagement last week and will return to New York in February to play the local theaters and begin rehearsals for a new drama by an English author.

Elizabeth Patterson, a graduate of the Ben Greet school of playing, will be a member of the cast presenting "In the Open," a Western drama of American life.

John P. Wade has accepted a character sketch from John B. Hymer, and will present it next week for a brief tour before coming to New York. The principal character is a Southern negro barber.

May Buckley will close a stock engagement on September 18th and open a week later in "The Bird of Paradise." Miss Buckley had intended spending a short vacation at her home, but will go directly from one engagement to another.

Elizabeth Patterson, who has been a conspicuous member of the several summer Shakespearean companies, is to be a member of The University Players next season.

Pauline Maurice has been engaged to appear in a new pantomime now being rehearsed by Madame Pilar-Morin.

Eleanor Gates has accepted plans for an eight-room granite bungalow that will be built on the James B. Moore property in the White Mountains. The bungalow will face a lake, and will be used both as a mid-winter and a mid-summer place of rest and recreation.

Arline Fredericks has a new sketch called "Broke," which will be brought to New York in a fortnight. She is now playing it in New England.

Ray Cox will open next week at the London Hippodrome in a new revue, in which she is to be featured.

Harold de Becker has returned to New York after playing in "David Garrick" with Nat Goodwin, and has begun rehearsals in a new play to be produced by F. C. K. Whitney and Linoel Atwell.

James Madison, the vaudeville author, has returned to New York from a two months' business and pleasure trip in California.

MIRROR'S LONDON LETTER

Ten New Plays Constitute the Big Theatrical Push for the Month—A Fresh Product in French is "Labergette"—Great Cast of "Theodore & Co."

By BEVERLY BRUX

LONDON. Sept. 1 (Special Correspondence).—By the middle of this month the big "theatrical push" of the season in London will be going at full speed. By then ten new plays will have been tested, at Drury Lane, His Majesty's, the Haymarket, the Playhouse, the Gaely, the Adelphi, the Royalty, the Comedy, Wyndham's and the Queen's.

Since my last we have had a French play, in French, by M. Despiau, the farce, "Labergette," being his own work. He is playwright and star at once. His conductor in the farce, M. Georges Goffin de Warville, even bears of him? It was seen at the Garrick. There was a peculiarly charming performance by Mlle. Blanche Darsel (though she was a little too fond of the audience) as Labergette's abandoned lady, Mlle. Darsel betrayed any amount of high spirits and yet had plenty of pretty tenderness for a little dialogue with a forlorn playwright who had taken on the job of night-porter at the hotel. M. H. Rower managed an agreeably terrific Pistoian manner as the detective. There was a wholly cordial reception, and M. Despiau responded by kissing the lady members of the company—a substitute for a speech which would seem to be not only grateful but distinctly condescending.

Mr. Gerald du Muyver resumed rehearsals Sept. 2 for Mr. Dion Clayton Gauthorp's new play, "The Old Count."

Sept. 14 is the date at present fixed by Mr. Arthur Collins for the production of the Hamilton-Baileigh drama at Drury Lane. The title, "The Best of Luck," has been selected. A few days ago rehearsals set in in sundry parts of this historic house—the stage, the saloon, and so forth. Before deciding on "The Best of Luck" for his title Mr. Collins pondered over several names, all more or less naval or maritime in tone.

In describing the coming Drury Lane drama, Mr. Arthur Collins said it contained the longest cast he has ever put on there. It would seem, also, that the new play which Messrs. Grosmith and Laurillard are to produce at the Gaely—namely, "Theodore and Co." will beat previous records at that theater as to length of cast. There are thirty-four speaking parts in addition to many "thinking" ones, and a large number of what the old-time playwrights used to call "auxiliaries." The list of principals includes Mr. George Grosmith as Lord Theodore Wraxall; Mr. David Burnaby, as Bompas, twenty-fourth Duke of Shetland; Mr. Leslie Henson, as Pony Twitchin of the Crimson Comics; Mr. Fred Leslie, as the Right Hon. George Wye (Minister of the Movies); Mr. Robert Leon, as Cosmos Leebas; Mr. Robert Nairny, as Crump; Miss Gladys Homfray, as Lady Theresa Wye; Miss Madge Saunders, as Lady Pansy; Miss Jolla Falz, as Cleo, the Tip-Toe Queen, and Miss Peggy Kurton, as Fudge Robinson of the Crimson Comics.

BALTIMORE'S NEW PLAYHOUSE

BALTIMORE. (Special).—The new playhouse, the McHenry will be opened about Christmas coming. Music will be a special feature for the 1,800 theatergoers which the house will hold. A wonderful organ will be one of the features in addition to a large orchestra, which will be regularly employed.

The house will be absolutely fireproof, construction of concrete and steel. It will have 10 exits on the first floor leading to three streets.

Mr. Henry W. Webb, president of the Parkway Theater, will be president of the McHenry Company and will have associated with him as directors the following gentlemen: Messrs. Douglass H. Gordon, George R. Willis, Charles H. Glasson, George Weems Williams, George R. Webb, Henry W. Webb and Henry Lay Doer.

MANCHESTER, N. H., LABOR DAY

MANCHESTER. N. H. (Special).—Manager Wm. H. O'Neill will open his theater, the Palace, for the fall and winter season on Labor Day. Mr. O'Neill has arranged for the best possible vaudeville acts and this will be the policy of the house for two months at least. During the week of Aug. 28, "A Romance of Manchester" was the picture which filled the house.

J. J. MAHONEY.

FUN AT FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music: "The Military Mails," Aug. 21-Sept. 2, with Martha Prior, Rose Harrington and Jack Gilbert in "The Dance of Revenue." Will O. Ward and Myrtle Franks in an up to date performance, fine costumes and stage effects, good attendance. "Everywoman," Sept. 4-6. Savoy: Beatrice Michelina in the spectacular sensational photo drama, "The Unwritten Law," drew large attendance week 28-2. Lincoln Park Theatre: The James P. Lee Musical Comedy Co. presented week 28-2, "My Uncle From Japan," with Madeline Lee, James P. Lee and Nat Wentworth in leading roles, good attendance.

W. F. GEE.

MACON, GA.

MACON, GA. (Special).—Palace: "Love's Lariat," Aug. 28; Mary Pickford in "Hulda from Holland," 29; "End of the Trail," 30; Payloa, 31-Sept. 1; "The Hall Ringer," 2. Princess: "Peg o' the Ring," 28. "The Heart of a Thief," 29; "The Great Problem," 30; "The Golden Windows," Sept. 1; "Secret of the Submarine," 2. Macon: Annette Kellerman in "Neptune's Daughter," 28-29.

ANDREW OLIVER, OBB.

**STEIN'S
MAKE-UP.
NEW YORK**

NEW HOUSE IN MILWAUKEE

Cost a Half-Million, and Will Play Anything that Comes Along

MILWAUKEE. (Special).—This week (Aug. 28) sees the opening of the Majestic Theater for the new season, under the management of Mr. Earl Stewart, successor to Mr. James A. Higler, who has gone to the Palace. The bill is headlined by Helen Lackaye in "Overtones," Harry Green in a clever little skit called "The Cherry Tree" and Jack Wilson & Co. in an impromptu revue. The balance of the programme consists of Dunbar's Old Time Darkies, Jack Horton and his mechanical doll, Page, Hack & Mack in comedy and songs, and others in addition to the Orpheum travel picture. The house will continue on the Orpheum Circuit and will play high-class vaudeville.

Orpheum (Mr. Yeo, manager): La Madecia and her studies in art headline the bill together with "The Getaway," a play of the underworld.

The Crystal (Mr. Gray, manager): A musical act called "The Fascinating Flirts" headlines the bill. Scanian & Press, whirlwind dancers; Three Marconi Brothers, wireless orchestra; Landry Brothers, wonders of the web, and Brannigan & Witt, just comedians, complete the programme.

The Alhambra (Mr. Geo. Fischer, manager): "Rolling Stones," with Owen Moore and Marguerite Courtot, and "The Honorable Friend," with Sesame Hayakawa.

The Merril (Mr. Graham, manager): This week's feature is Nat Goodwin in "The Marriage Bond" and Edmund Bresce in "The Weakness of Strength."

The Strand (Mr. Gross, manager): House Peters and Zena Keefe in "The Hall Ringer." The Gayety (Mr. Fox, manager): "The Pace Makers" with La Bergerie head the boards this week.

The Empress (Mr. Walter Scott, manager): "The Champagne Belles" is playing the local stock burlesque.

Business is all that can be expected at all the local houses.

The Palace, Milwaukee's latest addition to the list of downtown playhouses, under the management of Mr. James A. Higler, former manager of The Majestic, was erected at a cost of one-half million dollars and has a seating capacity of 3,000. The theater is most modernly equipped and decorated. The dress curtain is the most expensive and most beautiful in the city. The coloring and draperies are gorgeously combined.

The Palace will play vaudeville and motion pictures, seven high-class acts composing the vaudeville programme. Two shows in the afternoon and two in the evening will be the routine.

and the programme will be changed twice each week. The price of admission will be 10 and 20 cents. Combining all these, the palace has indeed taken a departure from the former rules of local vaudeville houses. It is the only theater in the city other than movies that will change its programme twice a week. A fair idea of what will be offered for these prices may be gleaned from the first half-week's programme, which is headlined by Gus Edwards and his show-boy act, formerly playing this city at high-priced houses; Paul Kliest & Co. in "The Land of Dreams"; Al G. Green in the emperor of ragtime, Burke & Burke in bits of vaudeville, and several other first-class vaudeville acts and motion pictures complete the bill.

Mr. Higler, who is so well known to the profession, is receiving the heartiest congratulations and wishes for success in his new playhouse.

Jos. A. KISS.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

BROOKLYN'S OPPORTUNITY

Brooklyn playgoers are agitating the possibilities of a community theater. The proposition is discussed in the Brooklyn Eagle of Aug. 27 by Theodore Heline, director of the Art Drama Players, a cooperative organization devoted to the cause of the repertory theater, who sees no reason why Brooklyn should not be the home of the first real repertory theater in this country. A man who has been associated with the commercial and non-commercial theater, both here and abroad, Mr. Heline is in a position to speak with knowledge and authority on such a subject.

"Brooklyn is the logical place for such a theater," he says. "No part of the greater city offers such opportunities for a repertory theater as Brooklyn. A theater of this nature is not likely to make its first appearance in Manhattan. It must have a stable, dependable community audience. It must be a definite part of the social structure of a community; it must express its feeling, its problems, its aspirations. Now, Brooklyn is the city of homes. It has a settled residential population and is seeking for means with which to adequately express itself. It is the one borough of promise for such a theatrical venture."

Mr. Heline adds to his plan: "We propose securing in advance a sufficient number of actively interested subscribers to fill a theater or auditorium seating anywhere from 600 to 1,200. We would give them a season to begin with, of, say, eight or ten weeks, with as many different bills. It would be carried out simply and modestly, yet effectively. This would soon grow into a longer season and eventually the people would take the matter into their own hands and without any influence from the outside would demand a playhouse owned and controlled by themselves. The only philanthropy we would ask for at the outset would be a suitable building in which we could produce our plays and carry forward the work. A thousand interested persons could do wonders. This does not mean a thousand large subscribers, but simply subscribers for a 25 or 50 cent seat. Certainly among Brooklyn's two millions there ought to be such a thousand. It is merely a matter of finding out where they are and bringing them together. A bit of organization and co-operation would soon do it."

Mr. Heline's proposition is an enlarged view of what The Marion has several times hinted at in this department. Now is the time.

PITTSBURGH OPENINGS

PITTSBURGH (Special).—"The Birth of a Nation" is drawing good houses at the Pitt on its return engagement. It is in its second week and will be held over for a third, after which follows "Civilization." The Grand continues in cinema offerings, drawing largely.

The new Davis, the home of Keith Vandelle, opened the season on Labor Day. Bill Ryan is the headliner of the bill. The Lomas H. Howe Travel Festival continues at the Nixon. The Pittsburgh Expo at the Point had a brilliant opening Wednesday night, Aug. 30, with Wasili Lepa and the Philadelphia Orchestra as the chief attraction.

"Which One Shall I Marry?" opened the regular season at the Lyceum week Aug. 28. This piece was new to Lyceum audiences; it was favorably received and drew good houses. Marguerite Henry was seen to advantage in the leading female role. The cast included Alanson Arnold, E. H. Horner, Edgar Murray, Marie Kinzie, Thomas Shearer, Dolly Day, Charles Richards, and Harlow Bland. Kate Elmore in "My Aunt from Utah," Sept. 4-9.

Jack Conway and the Liberty Girls was the attraction at the Gaiety 28-2, which was followed by "The Golden Crook," with Billy Arlington. Jack Perry's stock burlesque company at the Victoria is drawing good houses, and the same can be said of the offering at the Academy. The regular season at the Alvin opened Labor Day with "The Cinderella Man." The interior of this house has undergone some changes in the way of decorating.

D. JAY FACKNER.

SHUBERT OPENS IN MILWAUKEE

MILWAUKEE (Special).—The Shubert inaugurated its new stock season Aug. 27 by presenting "The Big Idea." The company is under the management of C. A. Nigemeyer. The players, new and old, were given enthusiastic individual welcomes as they made their initial entrances, and none was accorded heartier applause than was Miss Isabel Randolph, the new leading woman of the company, who, with this encouragement, proceeded to make good in no doubtful manner with the Sunday night audience.

In the cast, in creditable work, are Harry Minturn, George Gaul, George H. Taylor, Hazel Wood, ingenue; Frederick Dunham, new juvenile; John Fee.

WHO, WHERE, WHAT IN STOCK

James Jay Mulry, who recently closed a stock engagement at the Lyceum Theater, Detroit, on Labor Day, Sept. 4, in the leading role of Cohan and Harris' Western company of "It Pays to Advertise."

Mary Hill, for the past five seasons with the Poll stock companies, has been engaged to play second leads with the new Willis Wood Stock company, in Kansas City, Mo.

Mary Servos, than whom there is no leading woman now before the public having a more promising future, is just concluding a highly successful season in stock, out in Los Angeles, and will soon return to New York. One of the plays in which Miss Servos scored a veritable triumph was Miss Bergman's former success, "The Outcast," and the Los Angeles critics pronounced the Servos rendition better than the original. Mr. Oliver Morosco, the famous manager, who has the happy faculty of picking winners, almost every time, is deeply interested in Miss Servos and it is not unlikely that he will star her in a new play before long.

The Aborn season at the Avon, Newark, N. J.

PRINCESS CAST, DES MOINES

DES MOINES, Ia. (Special).—The Princess season opened Aug. 20 with an exceptionally good play, "Under Cover," and an excellent company, every member appearing to advantage. Robert Hyman, William Forestelle, Mrs. Morrison, and Arthur Young needed no introduction to Princess patrons, for all are playing their third season. Florence Rittenhouse, new leading woman, is most charming, and has a splendid personality that won over critical audiences. Ethel Wright, second woman, and Virginia Mann, ingenue, were very popular. Don Burroughs, Hammond Dailey, Harry Hayden, and Clay Cody are the remaining members of the new company, and they seem sure to be most popular. Priestly Morrison, assisted by W. J. Mack, is still the guiding genius behind the footlights and to who so much of the success of the Princess Players is due, and Des Moines audience are most grateful to Elbert and Getchell for the high standard of plays presented. "Believe Me, Xantippe," was presented week Aug. 27. A. KAHN.

WILKES, "GIRLS," SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players scored a success at the Orpheum in their presentation of "Girls," Aug. 20-26, which amused and entertained audiences ranging from medium to large. Phoebe Hunt as Pamela Gordon met the demands of the role with skill and accuracy. George Rand was effective as the senior law clerk. The rest of the support was good. Although the play has been presented here a number of times, it has lost none of its popularity. Same company in "The Cheaters," Aug. 27-Sept. 2. BENJAMIN F. MESSERLY.



MISS EDITH LYLE,
Leading Lady of Oliver Morosco's Stock Co., Los Angeles

The picture herewith is that of Miss Edith Lyle, leading lady of Oliver Morosco's Burbank Stock company, Los Angeles, Cal.

closed the Summer season Labor Day, with "Naughty Marietta." The title part was sung by Eileen Castle, who has shown herself best suited to this peculiar type of "prima donna soubrette" roles. The Harold part of Captain Dick was entrusted to Forrest Huff, that of lieutenant-governor to George Shields, Adah to Fritzie Von Busing, Simon to Robinson Newbold, Rudolph to Gus Bell, Sir Harry to Philip Shefield, Lisette to Eulalie Young and Flores to Mort Shear.

The Wilkes Stock Co., in Salt Lake, opened their season Sept. 3 in "A Gentleman of Leisure." Nana Bryant, Cliff Thompson, Ferdinand Munier, Charlotte Treadway and nearly all the last year's successful co. are retained. Jno. E. Cook will again be manager.

Ralph Cloninger, who played with the Wilkes Stock in Spokane last season, has returned there after spending the summer vacation with his mother in Salt Lake. He will play leads with the Stock Co. at the American Theater, of which Harry J. Leland will be director and Jane Urban leading woman. They opened in "The Miracle Man," Sept. 3.

AS IT CLOSED AT WILKES-BARRE

WILKES-BARRE, Pa. (Special).—Week Aug. 26, "His Last Dollar" to big business; the race scene run with seven horses was the big feature; the players gave a very good account of themselves; William Blake as Joe Braxton was splendid in the part; Miss Nana Bernard as Elmore was all that could be desired; her best work was the scene in the fourth act; Harry McKee furnished the comedy in Kafman; Mr. McKee was with Dave Higgins and his work showed it; Miss Rutherford as Viola was very good; her dressing was ideal; Mr. O'Neill was a good Tom Linson; Henry Oehler was Giles and he helped in the comedy; Master Jack McKee is a chip of the old block and reflects the father in the son; Miss Hodgkins was very winsome in the part of Ally; the rest of the cast were all good and made it a splendid closing bill; a wonderfully successful Summer season.

GUS FOGLERMAN.

KEITH OF PORTLAND, ME.

PORTLAND, ME. (Special).—Keith's Stock company presented "The Eternal Magdalene." Alma Tell gave a splendid performance of the Woman, an unusually artistic interpretation for so young an actress as Miss Tell. Ethel Dagget gave good support as Madame Blanche; Jack Rosleigh was impressive in the leading role, and the others completed a well balanced cast.

Week of Aug. 31-Sept. 2, "The White Feather." Next week, "Trail of the Lonesome Pine." After that vaudeville will be resumed for the Fall and Winter seasons.

Jefferson Theater, which has been dark for some time, opens next week to pictures and vaudeville. James Greeley will manage the house.

AGNES ARMSTRONG.

PATERSON, N. J., SEASON

Winifred St. Clair Co., Plus Robert P. Gleckler, Management Earl F. Sipe

Earl F. Sipe, manager for the Winifred St. Clair Stock company, has secured the Empire Theater, Paterson, N. J., for a season of stock. The Empire is an attractive proposition this year, as the new owners are making it one of the prettiest playhouses in the country. The company will open Sept. 11, or perhaps a week later, as it will take at least that long to finish the decorations and new fixtures. Miss St. Clair will bring practically the same company to Paterson that she had with her in her Trenton, N. J., knockout this Summer, where the company played to eighteen weeks of wonderful business. Robert P. Gleckler, who jumped into the breach at Trenton the last two weeks of the season, will be her leading man. Mr. Gleckler is a tremendous favorite at Paterson, having played there at the Opera House under John Gutches when Paterson playgoers weren't content unless a play stayed at least two or three weeks.

Miss Winifred St. Clair is a very charming little lady with a fund of personality and in a very few weeks no doubt she will be a household word in Paterson, as she has lately been in Trenton. Good things theatrically are in store for Paterson this Winter, as Manager Sipe has secured some of the best and latest stock releases. The company will play at the Empire during the Winter months, and Easter Sunday they return to Trenton, the scene of Miss St. Clair's former triumphs.

AMERICAN PLAYERS IN SPOKANE

SPOKANE, WASH. (Special).—Eleven regulars will comprise the new American Players, who will present dramatic stock at the American Theater the coming season, opening Sunday evening, Sept. 3, in George M. Cohan's comedy, "The Miracle Man." John E. Hoppe of the Trent Investment Company, owners of the theater, who will manage the company, announces the engagement of nine of these regulars. The character man and the second woman are yet to be selected. Guy Hiltner and Olga Gray, originally slated for these positions, will not be in the cast. Jane Urban will head the company, as announced, with Ralph Cloninger, the popular juvenile of the Wilkes company, as her leading man. Other players announced by Mr. Hoppe, all of wide stock experience, are: May Roberts, character woman; Etta Farnsworth, ingenue; Jack Fraser, characters; Victor Gallard, heavy; Ben Erway, juvenile; Carl Caldwell, general business; Neil McKinnon, stage-manager; Harry J. Leland, stage director. William Heater, formerly with the Empress Theater, Vancouver, B. C., has been engaged as scenic artist. All the company reported for rehearsals on "The Miracle Man." Plays will be booked to suit the personalities of Miss Urban and Mr. Cloninger, and Mr. Hoppe, with the assistance of Mr. Leland, has already booked a number of recent New York successes, most of which have never been seen in Spokane in stock or by road companies. In the numbers are "The Song of Songs," "The Outcast," "Elevating," "A Husband," "A Gentleman of Leisure," "Innocent," "Along Came Ruth," and "Too Many Cooks." Sam W. B. Cohn, for several years manager of the old Spokane Theater, and also manager of the Empress for six months two seasons ago, will be publicity representative of the company.

ROBERT S. PHILLIPS.

FINAL AND START AT ELMIRA

ELMIRA, N. Y. (Special).—The most successful opera season, artistically and financially, in the sixteen years' history of Horick's Theater, closed Aug. 28-Sept. 2 with a sparkling production of "Miss Nobody from Starland," by the Horick's Opera company, to capacity business. Clara Palmer was a thoroughly satisfactory Sylvia and her song numbers were especially pleasing. Bobby Woolsey did clever work as Preston Halliday and Arthur Cunningham appeared to advantage as Halliday. Mr. William Naughton was an adequate Harold, Edna Temple a winsome Elaine and Paul Porter a humorous Detective Pierce. Others who did well were Iren Boyer, Ernest Geyer, Jack Holden, Leslie Bower, Paul Everett, Grover Franke, Le Roy Nelson, and Elsie Lerch. Unstinted credit for the successful season must be accorded Manager F. G. Maloney, Director Charles Jones, and Musical Director George Lyding, whose efforts resulted in pleasing the Horick's clientele more than ever before. Plans are already under way for next season.

Manager M. D. Gibson started the sixth dramatic season at the Mozart Theater Sept. 4 with the new Mozart Players under the direction of Jay Packard and the active direction of Lee Sterett. The roster includes Leona Powers and Louise Price, leading women; Edward Everett Horton, leading man; Hazel Corinne, ingenue; Caroline Morrison, characters; J. Dan Mallory, comedian; Jerry Taylor and Lillian Stewart, general business; Howard Wall, character. J. MAXWELL BEERS.



MISS NANA BRYANT.

This young lady was one of the emphatic successes of the Wilkes Stock company, which played an unusual season in Salt Lake City.

POLI, 121 WEEKS, SCRANTON

SCRANTON, PA. (Special).—The Poli Stock company closed their record breaking run of 121 weeks week Aug. 28 with "Men and Women" to excellent houses. Bertha Mann as Agnes Rodman gave a finished performance of the part. Miss Mann during her short stay here has, by her splendid acting, made a host of friends. Walter Richardson as William Prescott played with his usual finish and attention to detail at all times. Edouard D'Oise gave very convincing performance of the part of Israel Cohen, and Stewart Wilson was seen to good advantage as Sam Dalesfield. James Brennan gave a fine character study as Mr. Pendleton and Henry Carlton gave a strong performance of the part of Calvin Stedman, and Arthur Buchanan as Colonel Kip was exceedingly good. The remainder of the cast gave adequate support and helped very materially in making the play a big success. The staging, under the direction of Augustin Glassmire, was up to the usual high standard, and the scenery was in keeping with the play.

The Mirror wishes each and every member of the Poli Stock company the same success in the future as that which has crowned their efforts at Scranton.

The New Academy opened the season on Labor Day with "To Day," with Bertha Mann and Walter P. Richardson, for a run of three days, after which the International will present "The Daughter of Mother McChree" for the last three days, with Mae Desmond as the star.

The Poli vaudeville season also opened on Labor Day with the following bill: Miller and Miller, the Clown Seal, Mae Francis, Quigley and Fitzgerald, the Old Homestead Eight, Robert Edeson in "Fathers of Men," Charles Chaplin in "The Count," and Pathé Weekly. There will be three performances a day at popular prices. Manager Frank Whitbeck promises to give us only the best there is in vaudeville and photoplays, and parents need not fear to bring their children.

James Carroll, the popular manager of the New Academy, has returned from his vacation and rushed alterations in the theater in order to be ready for Labor Day.

C. B. DERNAN.

SEVENTY-EIGHT WEEKS IN DENVER

DENVER (Special).—Sept. 10 the Denham plans a souvenir celebration of its one thousand five hundred consecutive performances. It will have achieved what it believes to be a record for stock performances. Some stock companies have run many years, but with layoffs of several weeks between seasons, while the Denham has given one or two—and on at least one occasion three—daily performances since it opened. The week will be the seventy-eighth in which Vera Finlay has played with the company. She has been with the Denham through more than half of its career. The Denham denies a statement appearing in a dramatic paper this week that Carl Anthony will return to the local house in November. The report originated in Rochester, where he recently finished an engagement. His future plans, as far as known, are unsettled. Albert Phillips, new leading man at the Denham, a player of wide experience, will have his local introduction in "The Wolf." For once, praise be, the Denham is going to introduce a leading man in a play that requires something else than evening dress and good manners.

Frank Howe, Jr.

PLAYS

SALES OPINION
Two Twenty Fifth Avenue.ADVICE
New York

NEW FACES IN PORTLAND, ORE.

PORTLAND, ORE. (Special).—The new Musical Comedy Stock company opened at the Baker Theater, Sept. 3, in "The Flirting Princess." The company is headed by Rena Vivienne, prima donna, who was seen here with the "Chocolate Soldier," and whose superb singing voice and beautiful stage appearance has placed her in the front ranks of musical comedy artists. Another member of the new organization will be Myrtle Deloy, who comes direct from the East also, and who has been starred in many musical productions of note on the other side of the Mississippi. The two leading comedians are Franks and Byrnes, who recently played a long engagement in Los Angeles, and who are bound to become as popular here as they have been in the Southern city.

The only familiar face to be seen in the company is that of the romantic leading man, Frank Harrington, who also has been playing successful engagements in California since his last appearance here.

William Dodge will be the juvenile man. Some of the other members are James McNamara, Harold Murdick, Don Taylor, Bert Ross, and a chorus of sixteen pretty, clever girls engaged especially for their excellent singing voices and exceptional dancing ability.

JOHN F. LOGAN.

ALL STOCK IN THE BRONX

A change of policy at the Bronx Theater was inaugurated when William T. Keogh, the present manager, opened the house Aug. 26 with the comedy drama, "The Path of Folly." Among the members of the company are George Kennedy, Dorothea Howard, Beulah Monroe, Edna Preston, Robert Lawrence, Clifford Alexander, Ada Gardner Allen, Cecil Basham, and William C. Hodges. Traveling combinations will be the attractions at this theater. Week of Sept. 4, Joe Welsh in "The Peddler." May Corcoran, who so ably assisted in the box-office last season, is now the house treasurer.

"Common Clay," with Jane Cowl, opened the Bronx Opera House, Saturday, Sept. 2. Attractions to follow are Barney Bernard in "Potash and Perlmutter in Society," Sept. 11; Blanche Ring in "Broadway and Buttermilk," Sept. 18; John Barrymore in "Justice," Sept. 25.

David V. Picker presented the Corse Payton Stock company at the Spooner Theater, Labor Day, Sept. 4, in "Bought and Paid For."

Jack Singer offers the Behman Show at Miner's in the Bronx.

IDA C. MALCOMSON.

EMMA BUNTING CO., SAN ANTONIO

SAN ANTONIO (Special).—Grand Opera House: After running pictures all Summer, the Grand Opera House opened the season of 1916-1917, Sept. 4, with the Emma Bunting Stock company, who will play for four weeks, opening with "Tess of the Storm Country," to be followed by "Jerry" and "What Happened to Mary." The Bunting company is under the management of E. A. Schiller Attractions, Inc. Manager Weis, of the Grand Opera House, says that he has booked some splendid attractions for this season, and looks for good business.

The Bunting Stock has the following well-known stock actors: Emma Bunting, George Whitaker, Eva Sargent, Albert Vees, Ed Manlove, Marie Harcourt, Sam Miller, Margaret Ryan, Ed Leonard, Bertha Leith, Joel Friedkin, Jack Ball, and William A. Peters, scenic artist. Mr. Frank V. Carpenter will be local manager for Miss Bunting. Miss Bunting is not a stranger to San Antonio, having played here on several occasions before, and it is believed that she will do a splendid business during her engagement.

HADEN F. SMITH.

ALBEE COMPANY CLOSES

PROVIDENCE, R. I. (Special).—The Albee Stock company presented "Polly of the Circus," Aug. 28-Sept. 2, at Keith's. In the title part Katherine La Salle gave a delightful performance, which was the embodiment of a pretty, pert and appealing little girl. Helen Reimer was excellent as Mandy Jones. In fact, the entire cast were at their best, including Minor S. Watson, Anne Bradley, Ida Stanhope, Perry Alvarez, Ralph Remley, Lora Rogers, Malcolm Arthur, Lyman Abbe, Burton Churchill, Stuart Beebe, Lawrence Evert, J. H. Doyle, Bevor Alvarez, Dorothy Mason, and George Delaney.

Week of Sept. 4, the closing week, the Albee Company will present "The Show Shop," to be followed by the regular vaudeville season. This closes the sixteenth successful season of this excellent company.

HAROLD COLEMAN.

SHUBERT'S READY IN ST. PAUL

ST. PAUL, MINN. (Special).—The new Shubert Stock Company will open at the Shubert in "Under Cover" Sept. 10-16. Guy Durrell, formerly stage director with the Wright Huntington Co., has begun rehearsals for the opening bill. Elsie Edmund, who became very popular here when leading lady with the Thurlow Bergen Players, has been engaged to play leads. John Warren will be leading man; Miss Florence Coventry and Hoe Cowell will do characters; Miss Mary von Ottinger and Grant Irvin, heavy leads; Miss Constance Robinson will be the ingenue; Wilbur Bently, juvenile and light comedian; Charles Coghlin, utility man, and Frasier Farholt, comedian.

Plays to follow will be "Sinners," "A Pair of Sizies" and "Potash and Perlmuter."

JOSEPH J. PRISTER.

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SPOONER FOLKS AT HARTFORD

HARTFORD, (Special).—Cecil Spooner Stock Co., opened at The Hartford Theater Sept. 4. The company consists of twenty-two members in all and is headed by Miss Spooner in person. "The Little Terror" will be premier attraction. The engagement will be an indefinite one and such well-known successes as "The Cinderella Man," "Fair and Warmer" and other recent releases will probably be presented. The company comes here after a successful season in Bridgeport.

The Palace is doing an immense business. The house plays to capacity at practically all performances. Of late the bills at this theater have been away above the usual vaudeville standard.

Poll's Theater reopened with vaudeville and pictures. Ward & Co., the well known musical company head the bill. The house is now under management of Mr. Vanal, who is well known to Hartford. He is a nephew of Mr. Poll and has been in charge of theaters in Scranton, Pa., and other cities.

SEYMOUR WEMYSS SMITH.

BROOKLYN LINE UP

The C. W. Daniels Amusement Company, succeeding the Grand Opera House Stock Company, opened the season at the Grand Opera House Sept. 1, with "Joe" Welch in "The Peddler." The famous character comedian was as realistic as ever, appealing to both humor and sentiment, and in addition was superbly supported by a well balanced cast, including Harry Lewswood as a "Bowery Tough," Ada Dalton, his wife, Harrison Roberts, the prodigal son who with the rest of the cast were forcibly presented. Good sized audiences were on hand at each performance to welcome Mr. Daniels in his new enterprise. Week following "The Devil's Harvest." There are rumors current to the effect that another stock company will operate at the Grand soon, but as yet nothing definite has been learned. Brooklyn at present has no stock company but a desire seems prevalent to have one, judging from numerous inquiries.

The Montauk opened the season Saturday evening, Sept. 2, with Leroy Taima and Bosco, playing eight days. The house is securing first class bookings for its patrons as in the past, and no doubt will experience another successful year.

The Bushwick, having been thoroughly renovated during the summer months, opened its doors on Labor Day with a well selected bill. Mr. Blatt will continue to manage and keep his patrons well entertained by good bills.

ROBERT J. MERKLINGER.

KLARK-URBAN, BELFAST, ME.

BELFAST, ME. (Special).—The Klark-Urban Stock company Aug. 24-28 presented "Seven Keys to Baldpate," "My Lady's Garter," "Back Home," and "The Sheepherd of the Hills," to full and well pleased houses.

Klark-Urban Stock company at St. Johns, N. B., Sept. 4.

FRED T. CHASE.

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CHICAGO

On the Stages of Eleven Theaters—All Types
of Amusements—Personals

CHICAGO, Sept. 7 (Special).—Illinois: Henry W. Savage offers Milt in "Pom Pom" and it opened Sunday. Under the name "Milt" in small letters is the word "Hajos." If the star needs further identification.

Cohan's Grand: Cohan's Revue is doing a wonderful business and could remain here indefinitely but the booking of "The Great Lover" for that house starting Oct. 3, limits its stay. "Cohan's Revue" goes from here to St. Louis for a week and then to Louisville for a week. The return of Richard Carle in this revue and the big hit of Charles Winninger are features as far as Chicago interest

Olympic: "Common Clay" comes to Chicago at last. Lou Houseman, Chicago representative of Al H. Woods, is now to be located at that house. "Common Clay" has made a splendid impression and there is every indication of a successful run.

Princess: "Margery Daw" began an engagement last Sunday night a week ago. Its theme often wanders to ticklish subjects but the ending is strictly moral. Kathleen McConell, Harrison Hunter, Forrest Robinson, Adelaide Prince, Sarah McVicker, Lois Frances Clark and George D. Parker have important roles.

Blackstone: Thomas W. Ross and Maclyn Arbuckle open Sept. 25 in "What's Your Husband Doing?" by George V. Hobart.

Garrison: "Law, Justice and His Company in Step This Way" continues to liberal entertainments. The show is a satisfactory entertainment without being worthy of the term "great."

Powers: "The Defective," written by an Oak Park dramatist had a showing Labor Day night. The season opens regularly Sept. 18 with Otis Skinner in "Mister Antonio."

Cort: "Fair and Warmer" continues to draw big houses and sends people away laughing.

Alhambra: A popular-priced stock company, operated by Bill Rogers, opened Saturday night and will play bills for a full week at this house, which has been dark for some time, since a fire which totally destroyed the stage. Rogers also operates a stock at the Star on Milwaukee avenue under a similar policy.

Imperial: "Anita and Sister," the original name of the Halton Powell show which is to be known as "Broadway After Dark" on the International circuit, is at the Imperial this week. The first musical show of the season there held the boards last week. It was Will Fox and Harry Marks Stewart in "This is the Life." Musical attractions seldom draw big at the Imperial, with the exception of cartoon plays, so the fact that this show did only fair business is not discouraging.

National: This week's attraction is "The Little Lady from Lonesome Town" which opened fairly well. Last week's attraction was George Gatti's "Truxton King."

Winona: Winter is hovering with the malarial fever at her home at 122 East Fifty-second Street, and her condition is so serious that her husband, Lloyd C. Simpson, has asked for a zone of quiet. Miss Winter, who is well known in both the legitimate and vaudeville, is a daughter of Banks Winter, the old time minister who made "White Wings" famous.

Harvey D. Orr, who has two "Million Dollar Doll" shows in the one-night stands reports encouraging business for the early days of the season with both shows. Mr. Orr is with the eastern company which is now in Ohio and will enter Pennsylvania territory Saturday of this week. Mr. Orr has in preparation for early production a musical comedy of sixty pieces to be called "The Gold Bug."

Lock runs to some people. Tom Hanlon was married to Anita Bristol on July 8 in Chicago and an hour later he ran into O. H. Johnstone, the agent who placed the two with the Compton Plum stock company under a joint contract, under which they have had a very pleasant tour with the show prospering right along. It has been a tent show, but went into opera houses this week, and after 22 weeks of time will go to Omaha, Neb., for an engagement of permanent stock.

Margie Newton recently left the American hospital after fourteen weeks confinement following an operation on her foot. She insists that she would not have cared to live had her foot not been amputated and credits the saving of the member to Dr. Thorpe. I wonder if the profession realizes what this man is doing for humanity," she writes.

Frank Bertrand stated: "The Red Widow," "My Best Girl" and "The Broken Idol" for the March Musical Comedy Company and is said to have done his work splendidly. He is due back in Chicago shortly.

The Majestic bill of last week had Sylvia Biddle in "The Forest Fire" and Valerie Berger in "Little Cherry Blossom," which was a good showing for the dramatic world in Chicago's best vaudeville.

Labor Day week with its celebrations and fairs surpassed all previous records as far as providing work for acts goes. Every agency in the country was called upon for attractions to such an extent that it is impossible to fill all the dates. Acts which have come to be considered twenty years behind the times got work on Monday. "There never has been a season when so many contracts for out-door attractions were made in the fall," observed Sam L. Tuck, of The Robinson Attractions, a leading Chicago agency.

The Court & Lent circus closed last week in Chicago. It is owned by capitalists at Cedar Rapids, Iowa, who paid every cent of indebtedness and will launch the show next spring "bigger and better than ever."

Charles E. Corey who has not been in sympathy with the manner of the conduct of the Hirschberg-Wallace circuit for some time, has finally disposed of his interest in Ed Ballard and Lawrence Fairbanks, his partners. Corey may put out a new show next season.

E. W. MEREDITH.

TWO STARTS IN ST. PAUL

ST. PAUL, MINN. (Special).—The Orpheum started its season Aug. 20-21 with one of the best opening bills in the history of the house, including Lydia Barry, Bowers' Song Lleens, Homer Miles Company and Allen and Howard. Sam Chin and Mary Marble and Orth and Dooley were prominent Aug. 27-Sept. 2. Paul Morton and "Honor Thy Children" headline Sept. 3-9, and "The Bride Shop" and Ball and Lambert Sept. 10-16.

A World of Pleasure was the opening attraction at the Metropolitan Aug. 28-Sept. 2. "Flake O'Hara" in a solo with a title of the kind formerly used her Bertha M. Clark and Laura Jean Tibber. "His Heart's Desire" was the Fair Week bill Sept. 3-9. Star and May were well received. Early bookings include Julian Eltinge, "Hobson's Choice," and Al Jolson.

JOSEPH J. PRISTER.

BOSTON

Nat Goodwin's Out-door "Merchant of Venice" Falls—New York Garrick for Stock

Boston (Special).—Last week's production at Braves' Field of "The Merchant of Venice" with Nat Goodwin as Shylock, did not turn out too happily. The occasion was mentioned as Mr. Goodwin's "farewell to the speaking stage," but it seems as if he would prefer to make his exit amid more glamourous surroundings. The play was to have been given three evenings, but the third performance was abandoned, the current explanation being that some irresponsible person skipped with the slender proceeds of the first two nights, leaving the actors unpaid. The promoters made the initial mistake of attempting a regular stage production on a temporary platform. What they should have had, of course, was some simple arrangement of hangings. The first two were dreadful frost. The house was late in being ready to go on, the cumbersome setting was not ready till long past the announced hour of beginning, and the play did not begin till nearly nine. Several scenes had to be omitted, and at eleven, when most of the audience had dwindled away, the end was not yet at hand. And through it all the railway locomotives passing nearby frequently almost killed the lines. All this was a pity, for the Goodwin Shylock is worthy of a better arranged production, and his company was a consistent one, if not brilliant. The house ends, it is to be hoped, all attempt to put on drama at Braves' Field.

All houses are not, of course, open as follows: Colonial: "The American Express," Shubert: "Katkina," "Boilie," "The Melody of Youth," Park Square: "Hit-the-Trail Holiday," "Wilmot," "Very Good Eddie," Tremont: "Civilization," Plymouth: "The Little Shepherd of Kingdom Come," Majestic: "Where Are My Children?" Castle Square: "Her Naked Self."

"Very Good Eddie" and "Katkina" are both genuine hits here, especially the former.

Monday's patrons at the Tremont saw almost a new theater. The stage has been entirely rebuilt as a result of last winter's fire, and the auditorium has been extensively altered and entirely redecorated. The old lines of the balconies and proscenium have been retained, but in every other respect all is different. The new decorations are in green and ivory, and are fireproof. There is an elaborate system of traps, a switchboard of unusual scope and flexibility, and one of the new Regan water curtains. The front of the orchestra door has been raised, and the old troublesome side steps have given place to runways. Altogether the Tremont Theater fire now seems a fortunate thing.

Manager Lawrence McCarty of the Boston Opera House has been making some changes, too. He has removed the lower tier of boxes, replacing them with ordinary seats, which increase the capacity of the orchestra by about 200. The new arrangement also permits of standing room which the Opera House has always lacked.

Boston is getting its fill of "Pop" concerts. After the regular spring season at Symphony Hall, a supplementary season, with a smaller orchestra, was given in the ball room of the Copley-Plaza. Now a fall season of three weeks is under way at Symphony Hall. Josef Pasternack of New York is the conductor. The programs include opera music sung by Lillian Spellman, Dora Gibson and Constantin Nicolay.

There is a very fair chance that John Craig's negotiations for the Garrick in New York, will go through successfully. If they do, Mr. Craig will probably curtail his Shakespearean tour and organize the Craig Players for a stock season at the Garrick.

The Jewett Players are about to appear again. Henry Jewett has taken the Copley (formerly the Toy) and will conduct a stock season there.

FORREST HARD.

ATLANTIC CITY

ATLANTIC CITY, N. J. (Special).—At the New Nixon, "Sybil," during the latter half of August, 21, drew enthusiastic audiences which filled the 2,700 seats at every performance. Standing room was also at a premium. Week 28, when Al Jolson in "Robinson Crusoe, Jr." was the attraction, brought the same capacity business. A comparison of the shows themselves is almost out of the question, for "Sybil" and "Robinson Crusoe, Jr." are entirely different types of entertainment.

A new and interesting experiment was made at the Nixon when, beginning Sept. 4, for the first three days of every week plays under the direction of the International circuit were presented. The opening attraction of this policy will be "Gracie Abbott" in "Mrs. Murphy's Second Husband." Popular prices will prevail. The last three days of each week will be devoted to high class road attractions.

Keith's: Week of 28, Keith's presented a good bill which drew "last week in August crowds." Lew Brice and Muriel Worth were the headliners seen in a melange of eccentric dancing. Earl Cavanaugh, with a bevy of pretty girls, pleased with a tabloid musical comedy. "Prosperity," a one-act playlet; Stan Stanley Trio, and Chic Six were also on the bill.

William Ingerson, who reigned supreme as leading man at the Orpheum Stock company a few years ago, has left Atlantic City where he spent the summer and Philadelphia to play the role of the experience in the play of that name, which opens Thursday evening for an indefinite run at the Adelphi Theater.

Apollo: "Hit-the-Trail Holiday" played a return engagement at the Apollo week 28 and proved to be the same corking good show. Fred Niblo and the original cast are still seen in the George M. Cohan farce. Business good. Week of Sept. 4 A. H. Woods' "Potash and Perlmutter in Society" with Barney Bernard.

"Civilization" pulled out of the Criterion rather unexpectedly having completed only three weeks of its five weeks' engagement.

FREDERICK C. RUSSELL.

UNDER WAY IN LINCOLN, NEB.

LINCOLN, NEB. (Special).—The new Orpheum Theater was formally opened Thursday Aug. 31, with the regular Orpheum attractions. Attractions will be offered this year the same as in the past two years, the first three days being given over to a cheaper programme consisting of five vaudeville acts and three reels of pictures. Robert Livingston succeeds C. I. Ramsell as house manager; the stage crew is practically the same as that which closed the old Orpheum at Spring-Week with the "Birth of a Nation."

Cantil Beach has enjoyed one of the most prosperous years in its existence under the management of the Acme Amusement Company, which also operates the Orpheum, Lyric, Wonderland, and Majestic theaters.

V. E. FRIEND.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BOOMERANG, The (David Beasco): N.Y.C. Aug. 10. 1915—Indef.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—Indef.

COMMON Clay (A. H. Woods): Chgo. Aug. 28—Indef.

DEFECTIVE, The: Chgo. 4—Indef.

DITTRICHSTEIN Leo (Cohan and Harris): N.Y.C. 4-30.

DIXIE, Henry E. (Helen Tyler and Clinton Moffett): N.Y.C. 5—Indef.

PAIR of Queens (H. H. Frazee): N.Y.C. Aug. 29—Indef.

PERRROT, the Prodigal (Wintrob Ames): N.Y.C. 4—Indef.

ETERNAL Magdalene: Wash. 4-9.

EVERYWOMAN (Henry W. Savage): Newport, R. I. 5. New Bedford, Mass. 7. Milford S. Webster's New London Comedy, 11. Middletown 12. Holyoke, Mass. 13. Northampton, Mass. 14. Bellows Falls, Vt. 19. Burlington 20.

EXPERIENCE (Wm. Elliott, F. Hay Comstock and Morris Gest): Phila. 1—Indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.

FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—Indef.

FAST and Grow Fat (Chas. Dillingham and Geo. Broadhurst): N.Y.C. 1—Indef.

FLAME, The (Richard Walton Tully, Inc.): N.Y.C. 4—Indef.

FOR the Man She Loved (Arthur C. Alston): Richmond, Va. 4-9. Wash. 11-18. Balto. 18-23.

GARDEN of Allah: Newark, N. J. 2-6.

GIRL He Couldn't Buy (Arthur C. Alston): Camden, N. J. 4-9. Phila. 11-23.

GIRL Without a Chance (Circuit: Robert Sherman): Memphis, Tenn. 4-9. New Orleans 10-19. Birmingham 17-23.

GIRL Without a Chance (Eastern: Robert Sherman): Vicksburg, Mich. 8. Battle Creek 10. Belding 12. Reed City 15. Cadillac 16. Manistee 17. Charlevoix 18. East Jordan 19. Bayne City 20.

GIRL Without a Chance (Western: Robert Sherman): Morrison 6. Sterling 7. Muncie 8. Quonset 14. S. Washington 9. Burlington 10. Mt. Pleasant 11. Elkhart 12. What Cheer 13. Newton 14. Bedford 15. Iowa Falls 16.

GRAUSTARK (Gaskell and MacVittie): Clintonville 6. Grandon 7. Tomahawk 8. Merrill 9. Mosinee 11. Neenah 12. Portage 13. Neillsville 14. Arcadia 15. Winona 16. Elgin 18. Clarksville 19. Summer 20.

GUILTY Man (A. H. Woods): N.Y.C. Aug. 18—Indef.

HER Naked Self: Boston 4-9. His Bridal Night (A. H. Woods): N.Y.C. Aug. 16—Indef.

HIT-the-Trail Holiday (Cohan and Harris): Boston 4—Indef.

KING, Queen, Jack (A. H. Woods): Buffalo 4-9.

LITTLE Girl in a Big City (Co. A: Arthur C. Alston): Buffalo 4-9; Pittsburgh 11-16. Youngstown, O. 18-23.

LITTLE Girl in a Big City (Co. B: Arthur C. Alston): Oswego, N. Y. 6. Towanda 7. Ithaca 8. Elmira 9. Geneva 11. Utica 12. 13. Potadum 14. Ogdensburg 15. Watertown 16. Fulton 18. Sodus 19.

LITTLE Girl That God Forgot (John J. Bernero): Kansas City 8-9. Omaha 10-13. Sioux City, Ia. 14-16.

MAN Who Came Back (Wm. A. Brady): N.Y.C. 2—Indef.

MARGERY Daw (John Cort): Chgo. Aug. 27—Indef.

MEETIN' of South (Jas. K. Hatchett and Geo. C. Tyler): Boston 2—Indef.

MURDOCK, Ann (Chas. Frohman Inc.): N.Y.C. Aug. 14—Indef.

MY Aunt from Utah: Pittsburgh 4-9.

NATURAL Law (Southern Co.): Birmingham, Ala. 4-9. Atlanta, Ga. 11-16.

NATURAL Law (Western Co.): Kokomo, Ind. 6. Keweenaw 7. Dowagiac, Mich. 8. Battle Creek 9. Grand Rapids 10. Big Rapids 11. Traverse City.

PERMANENT STOCK

AKRON O. : Colonial.

AKRON O. : Lakeside.

ALTOONA, Pa. : Lakewood.

BAKERSFIELD, Cal. : Air-dome.

BOSTON : Lexington Park.

CLEVELAND : Colonial.

COLORADO SPRINGS, Colo. : Burns.

COLORADO SPRINGS, Colo. : Opera House.

COLUMBUS : Olentangy Park.

DALLAS, Tex. : Hipp.

DENVER : Denham.

DETROIT : Garrick.

ELMIRA, N. Y. : Riecke.

HAMILTON, Ont., Can. : Temple.

LOS ANGELES : Burbank.

LOS ANGELES : Morosco.

NEWARK, N. J. : Olympia Park.

NEW YORK CITY : Lafayette.

OAKLAND, Cal. : Orpheum.

PITTSFIELD, Mass. : Colonial.

PORTLAND, Me. : Keith's.

PROVIDENCE, R. I. : Keith's.

REGINA, Can. : Regina.

ROCHESTER, N. Y. : Avon.

SAN FRANCISCO : Alcazar.

SAN FRANCISCO : Columbia.

SAN JOSE, Calif. : Victoria.

SCRANTON, Pa. : Poll's.

SEATTLE : Orpheum.

SIOUX CITY, Ia. : Princess.

SPRINGFIELD, Mass. : Poll's.

ST. JOSEPH, Mo. : Alldome.

ST. LOUIS : Park.

TORONTO : Royal Alexander.

TRENTON, N. J. : Trent.

WASHINGTON, D. C. : Howard.

WATERBURY, Conn. : Poll's.

WICHITA, Kan. : Crawford.

WILKES-BARRE, Pa. : Poll's.

WILLIAMSPORT, Pa. : Vallant.

WITNESS

YANKEE Doodle Dick (Tenant Producing Co.): Buffalo 4-9.

RECORD AT PROVIDENCE

PROVIDENCE, R. I. (Special).—At the Colonial Theater, "The 20th Century Mails" played to record breaking houses. Manager Canning comes out with the announcement that 500 (actual account) were turned away at the opening performance. The cast includes James Barton, John Barry, James Howell, Drena Mack, Nellie O'Connor, Jules LaBarre and Arline Dolaire. At the Emery a splendid bill including Mykon & Vanity, Louise Kent & Co., MacLean & Pond, Bogart & Nichol, Beatrice Lambert, Ralston and Victor made a splendid impression with their classical dancing at Rhodes.

HAROLD COLEMAN.

JAMES MADISON

VAUDEVILLE AUTHOR.—I refer to my clients among whom are Nat M. Wills, Al Jolson, Nora Bayes, Rooney & Dent, Hunting & Francis, Howard & Howard, Jack Wilson, Joe Welch, Fred Durst, Jules Jordan, Morton & Glass, etc., etc. 1493 Broadway, New York. (Phone Bryant 4704.)

"MARY ANN'S CAREER" IN JERSEY

ELIZABETH, N. J. (Special).—Original in its conception and played with artistic skill, "Mary Ann's Career," a sketch which opened for the first time at Proctor's East Jersey Street theater Aug. 28-30, kept the audience spellbound throughout—a big feat when it is considered that it is seldom anything goes over in this theater that isn't "broad." The new playlet, written by Ralph Dunbar, and played by Hormine Shone and Co., is a poetic fantasy, told in allegorical form. It pictures the entrance of Poetry, telling in rhyme of Mary Ann's blissful career that is to be to the drop of the curtain showing her enjoying unalloyed domestic bliss, a charming picture of life is shown. There is no plot to the act, the "villain" being personified by Reality, who, ironically informs Poetry that Mary Ann's pathway of roses will have a wrinkling of thorns. And Reality's prediction comes true, but not too menacingly. There is sufficient of the other side of life to point the moral of the playlet, if it is meant to point a moral—and that is the old one that every rose has its thorn. The only unpoetic thing about the sketch is its title.

E. M. SCANLAN.

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A SEASON TICKET FOR A NAME

DEBUTANT, III. (Special).—Tom Ronan will get the season ticket offered by James Allman for the person whose suggestion for a name for the new theater on North Water Street was accepted by the judges. The "Avon" was the name suggested by Mr. Ronan and Thursday evening the judges, after considering about 700 names, decided that was the best. Mr. Ronan for a number of years manager of the Powers Theater had been cherishing that name for a long time, thinking that some day he might make use of it himself.

The initial opening of the new Lincoln Theater probably will not be before the latter part of September, according to word received here from Manager Harry K. Shockley. The regular season will not open much before that time. The opening attraction has not yet been decided, but Mr. Shockley says that he wants to make it one of the really big events of Debutant history.

SWIFT'S PALESTINE TEMPLE

PALESTINE, TEX. (Special).—The Temple Theater (Mr. W. E. Swift, manager) has improved its lobby and installed an entire new set of proscenium and an asbestos curtain. The dressing rooms have been renovated, and everything is being put in readiness for the coming season. This theater will open with Al. H. Wilson in October.

I. C. MYERS.

FIVE TRYOUTS IN ONE WEEK

"Margery Daw" at Grand Rapids—"Flora Belle," Paterson, N. J.—"Johnny Get Your Gun," San Francisco—"Silent Sue," Toronto—"Sold," Fall River

GRAND RAPIDS, Mich. (Special).—The several hundred first-nighters who attended the rites at the birth of "Margery Daw" at Powers' Theater, Aug. 25, were fascinated with George D. Parker's love story as it was beautifully told by Miss Kathlene MacDonell and a company of players who are splendid in their parts.

The presentation was the inaugural for this latest of John Cort's productions, and if Grand Rapids audiences are true critics, a bright future of success is in store for "Margery Daw." The play is not without flaws, no play is perfect at its opening, but there is a splendid plot and cast, and but few changes will be necessary to overcome the few imperfections.

"Margery Daw" is a story of modern life, a story that at times is somber, but a story that is beautiful in its ending. It throbs with the sadness of a girl born unfortunately who at last finds true happiness, sweet and wholesome.

PATERSON, N. J. (Special).—"Flora Belle," a new operetta, with Lina Abaranelli as the star, at the Broad, Aug. 28. Cosmo Hamilton is responsible for the revised and adapted libretto that originally was by Felix Boermann, and the music is the contribution of two other Continentals, Charles Cuviller and Milton Schwabard. When it is born in mind that the artistic settings are the work of Joseph Urban, and that Richard Ondrynski staged the production, it is only natural to expect that "Flora Belle" should be one of the enduring operettas of the year. Be it said that just the sort of cast necessary has been chosen by John Cort in support of the star, Lina Abaranelli, and that

"Flora Belle," in consequence, is agreeable and charming in every particular. The story is simplicity itself. A young husband finds that his very circumspect wife is boring him. He has red blood in his veins and he wants excitement. But she has been playing a part, for really she is full of spirit as he could possibly wish—she had been a professional dancer in a gay place in Petersburg, in order to supply her artistic but unremunerative and impractical father with funds. The father "lavents" a sister, a twin, when the young husband finds a picture of his wife in dancing tights. The wife is persuaded by a worn-out, old dancing master to go back for a night to her dancing, so that he may again be in favor with his former employer. The outcome of the matter is that, on one pretext or another, the entire group of men and women he themselves to the Russian capital, where the young husband, fascinated with the girl he believes to be Flora, falls in love with his wife.

Charles Purcell, singing with clarity and in resonant tenor, the role of the husband, made an impression. He played the role well, and his dancing aided materially in the generally pleasing effect of his efforts. Lawrence Grossmith, the droll English comedian, was seen as Flora's father. Adolph Link gave a good character study as the broken-down dancing master, and Muriel Hudson, Titian-haired and frolicsome, along with W. H. Weidom, seen as the lover with whom she was always breaking an

engagement to marry, was well cast. Juliette Lippe and Robert O'Connor further added to the merit of the performance.

SAN FRANCISCO. (Special).—At the Alcazar, August 21, was produced "Johnny Get Your Gun," with Evelyn Duncan and Louis Benison in the leading supports. The play is a roaring farce, as the name indicates. It is the conception of Edmund Laurence Burke.

Walter Anthony, critic of the *Chronicle*, thinks the play is boisterously funny. He says in conclusion:

"The first act with its motion picture making needs to be 'sped up,' and there are some characters introduced which in a more proportionate production would win great effects. The satire on motion picture making—which satire runs through the play—was refreshing, particularly to those of us who still love the sound of our fellow's voices, uncanned.

"Benison's Johnny was of the stuff of which Broadway starship is made, and I'll stake my humble reputation on that. The cast is very long, and presented many worthy ones, among whom Walter Whipple, James Liddy, Henry Shumard, Jane Darwell, Evelyn Duncan, Alice Moore, Helene Sullivan, Jeanne Mai, William Ames, and others figure prominently in what I believe to be a veritable success and fit for the delectation of any community still competent to laugh at wholesome humor and thrill with the shivers that come of the unexpected."

TORONTO (Special).—Grand Opera House, Aug. 28-Sept. 2: "Molly McIntyre," for the first time on stage, by Eugene Sweeny. The play is an imitation of Shaw's "Pygmalion," and is very poor, only not only improbable, but very impossible. Miss McIntyre is wasted in such work and the name is true of Grace Hampton as Mrs. Sylvester. Mr. A. B. Francis has the only real character in the piece, and makes the most of every scene. Costumes and scenery are fine, but the dialogue, plot and situations are atrocious. A crowded house (the military had been canvassing tickets for the opening), left disappointed. Certainly Molly McIntyre and her company deserve a better vehicle to play in.

GEO. M. DANTRER.

FALL RIVER, MASS. (Special).—Louise Kent, the talented emotional actress and a great local favorite, made her first local appearance in several seasons, week Aug. 28-Sept. 2, at the Bijou, presenting a new one-act play, written by Miss Kent, entitled "Sold." Miss Kent was supported by William Nidraus, who was a member of the Muller-Denison Stock Co. Both Miss Kent and Miss Nidraus received a warm reception from their local friends, and the actress scored a big hit, being exceptionally good. Frank and Irene Malose, Corcoran and Mac, Wm. E. Tyro, Trio, George Walsh in the photo play "The Beast," and a fine line of photo plays to large attendance.

W. F. GHR.

SALT LAKE PROGRAMMES

SALT LAKE CITY (Special).—At the Orpheum the new arrangement will give us three nights—Sunday to Tuesday—of matinees and photo plays, and four remaining nights to vaudville. The serial pictures will be "The Mystery of Myra." They will also show the Hearst Pictorial News twice a week, one section with the photo plays, and one on vaudville nights.

The programme for Aug. 27-29, in addition to the serials, will be Lucille Lee Stewart in "The Destroyers," drawing fair houses.

Vaudville 23 to 26 had Sneedorff, the trick dog, the Imperial Chinese Trio, Wilfred Clarke & Co., Moon and Morris, Melville Ellis and Irene Borden. Mr. Ellis has the supreme distinction of having designed Miss Borden's costumes—or dresses. Fay, two Coley and Fay. Business has been good, and looks favorable for a good season.

C. E. JOHNSON.

NOW IN NEW ORLEANS

NEW ORLEANS (Special).—Mr. C. E. Bray, who will be the local manager of the St. Charles Orpheum, announces a splendid list of attractions for the season, 1916-17. Among the features were Vanda Hoff Co., Lillian Kingsbury & Co., Curtis Brown, Murray Bennett, Be Ho Gray & Co., Oliva, Bert Savoy & J. J. Brennan, Charles Irwin, and the ever popular Orpheum Travel Weekly. The orchestra will continue under the baton of Leader E. Toso.

Arrangements are about concluded with the Boston National Grand Opera Co. for a season of opera at the French Opera House, beginning March 8, 1917.

The Crescent opened Sept. 3 with "Bringing up Father in Politics."

In the motion picture field business is proving satisfactory.

J. M. QUINTERO.



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WOMEN

Allen, Beatrice. B. Steiner, Muriel Starr. Thompson, Florence. Underwood, Carrie Mrs. Boniface, Jessie Brink.

Cameron, Abbie. Dorothy Cameron. Helen Cook. Kittle Chetham. Edna Archer Crawford.

De Witt, Clara Edna Dressler. Muriel Dupree. Mary Louise Dyer.

Evenson, Marion G. Gair, Florence. Mrs. F. G. Gordon, Mabel Gregory. Mae Guyer.

Halden, Noel. Mabel Hartford. May Hinneberger. Florence Holbrook. Lois Howell.

Lawrence, Lillian. Ina Lehrer. Helen Lynn. Gertrude London. Marshall, A. Helen Marten. Florence Melvynson. Gertrude Millington. Belva Morell. Nellie Mortine. Violet McKay. Dorothy Mackaye. Gertrude Myres.

Neida, Neida. O'Brien, Mrs. F. G. Patton, Helen. Mand Powell.

Roche, Jean. Dorothy Regel. Carrie Reynolds. Helen R. Ridgewell. Josephine Robinson. Ruth Robinson.

Sear, Francis. Mrs. I. F. Shepard. Blanche Shirley. Mar-

garth Skirvin. Janet Spencer. Granger, Lawrence Grosmith. M. Guarro. Lee, Frank Hatton. David J. Herbin. Al Herman. Roland J. Horne. Burton Holmes. Earl Lee Huntington. Wright Huntington.

Kane, Whitford. Frederic Karr. J. Gordon Kelly. Perry J. Kelly. Hann Kennedy. Cecil King. Frank King. Frank Kingdon. Saxon King. Lace, Richard. Henry Jack Lambert. Edwin Lauder. Lowry Lawrence. Bert S. Leigh.

McCullough, Carl D. James L. McNeil. William McNally. Frank Mille. Charles P. Morris. Frank Mullane. Henry T. Munch.

Newcomb, Bobby. Owen, Wallace. Patterson, Gerard. Richard Pitrot. David Powell. Raymond McMillie B. Joe Redman. Jim Redmond. Jack Riggs. William J. Riley. Will R. Rine. William J. Ross. P. H. Riley. William J. Rossine.

Sargent, George. A. D. Simms. Murphy Slayers. W. A. Somers. Homer M. Snow. G. B. Sorenson. Maurice W. Stewart. George Sydenham.

Terrian, Tom. Joe Thayer. Voeker, Frederick. Webster, Harry.



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JACK London has said: "The first number of THE EDITOR I read aroused in me a great regret for all my blind waste of energy. I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and handbod problems."

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LOUISVILLE'S SEASON

LOUISVILLE, Ky. (Special).—The 1916-17 season at The Gayety Theater opened Sunday, Aug. 27, with "When the City Sleeps." It was presented by an excellent company and drew a well filled house. Popular prices will prevail at The Gayety, and melodrama and musical comedy will rule. There is every reason to believe the season will be a success.

The New Buckingham entered into the second week of its season with "The Mischief Makers" featuring Dolly Webb and Amback Ali. Business good. Manager McCracken has a most attractive booking for the 1916-1917 season.

The Al. G. Field Minstrels played the annual Louisville engagement at The Strand, formerly The Masonic, Sept. 4-5, under the management of John Allen Kinney. For years the Field's Minstrels have opened season at Macaulay's. Mr. Field and the late Col. John Macaulay having been life-long friends.

The B. F. Keith piano has not yet been announced, but are sure to be an important factor in the local amusement field. Vanderlin has a strong hold upon the Louisville public, and the Keith offerings are universally high class.

Extensive improvements are being made at Macaulay's. The date of the opening cannot now be named but it will probably be early in October.

CHARLES D. CLARK.

THREE HOUSES IN DENVER

DENVER (Special).—The Orpheum got away with a good start Aug. 21, featuring "The River of Souls," Melville Ellis and Irene Bordoni week of Aug. 28.

The Denham had another successful character play in "The Road to Happiness" Aug. 20-28, with Eugene Powers in the Hodge role. Albert Phillips, the new leading man, was skillfully realistic in "The Wolf" week Aug. 27. "Billy" follows. Mr. Phillips, who has just come from the Coast, expresses his opinion that moving pictures are to be compared with roller skating never for several years ago and that the business is due for a big falling off.

The Tabernacle has three more daily of musical travesty with Romeo Gardner. The opening bill, "The Love Gorm," was written by a Denver newspaper man, L. H. Gates. "Mildred's Carter" Aug. 27. Sept. 2. Sybil Bacon, Carl Pierce, Kathryn Vanderlin, and John Farro are Mr. Gardner's chief support.

FREDERICK D. ANDERSON.

RICHMOND ON THE JAMES

RICHMOND, Va. (Special).—At the Lropic vaudeville and the movies are still doing a good business and for night and the following is the calendar for weeks Aug. 28-Sept. 2:

Victor: Herbert Bosworth and Dorothy Davenport in "The War of the World;" King Bagot in "The Chance Market;" Ella Hall in "The Heart of a Show Girl;" The Call of the Past," with Agnes Vernon; Romaine Fielding, in "The Desert Hat;" Grace Darling and Harry Fox, in "An Adventure of a Jealous Wife;" a Beatrice Fairfax feature; Carter De Haven, in "He Became a Cop," with special comedies.

New: Louise Lovell, in "The Gifted Spider," and a news reel; Francis X. Bushman in "The Other Man," and a Beatrice Fairfax feature; George Kleine presents "The Money Master," "Mysteries of Myra," and "Sis Hopes;" Charlie Chaplin, in "The Floorwalker," and other films.

Strand: Norma Talmadge, with Tully Marshall, in "The Devil's Needles," and the Keystone comedy "Pills of Peril;" "Shell 48," with H. B. Warner and Edna Marker; Ford Sterling and Louella Maxon, in "His Living Heart."

Odyssey: Billie Burke, in "Gloria's Romance;" Lucile Stewart, in "The Conflict;" William Russell, in "The Strength of Donald MacKenzie;" Nance O'Neil, in "The Flames of Johanna;" also Charlie Chaplin, in "Hard Luck."

Colonial: Mabel Taliaferro, in "God's Half Acre;" Antonio Moreno and Edith Storey, in "The Show Girl;" "Daredevil Kate," with Virginia Pearson; also "The Masked Marvel" in action.

Imperial: Orrin Johnson, in "The Price of Power;" Rosalie Barricale, in "The Green Swann;" Robert Edison in "For Woman's Fair Name;" and "The Grip of Evil;" also June Cantric, in "Cancrice of the Mountains;" Lillian Walker, in "The Man Behind the Curtain;" Anita Stewart, in "The Daring of Diana."

The Bijou opened Sept. 4-9 with stock in "For the Man She Loved," Matines 4, 6, 8. The Academy of Music began its season Sept. 4 with "Mutt and Jeff's Wedding."

NEAL AND MCCONNELL.

PUT ON IN BUFFALO

BUFFALO, N. Y. (Special).—Beginning Aug. 31 the Star Theater opened the season with the presentation of Mita Hales in "Pom Pom." Week Sept. 4, "Yankee Doodle Dick."

At the Teek the regular season opened with the production "Wise Queen, Jack" Sept. 7.

At the Gayety 28-Sept. 2. Fred Irwin's Melodrama in an entertainment of 15 scenes of comedy and burlesque. Florence Bennett is the lead and is well supported. Week 4, Molly William's "Own Show."

At She's 28-29, Adele Rowland in her story song headed the bill. One of the novelties was a sketch entitled "Finders-Keepers," the principal part being taken by George Kelly. All the others were good.

"Naob!" a musical comedy, was the attraction at the Academy 28-29. Fred Cady and Fred Giddard head the players.

The season at the Majestic opened Sept. 3 with "A Little Girl in a Big City."

J. W. BARKER.

SAN FRANCISCO

SAN FRANCISCO (Special).—Henry Miller has done so well with "Come Out of the Kitchen" that it is necessary to run it for a third week. It is nicely staged by the Columbia Theater.

The Alcazar will continue "Johnny Get Your Gun" for a second week starring Louis Bezon.

The Cort is running "Canary Cottage" for the seventh week and it is scheduled to close Sept. 10.

The Orpheum has Brice and King as a feature number. The Dancing Kennedys do some lively dancing; Oliver and Olin Ogle and Alado Parafosse are the new numbers.

The Empress gave us back Lew Hawkins, a friend of many years. Rawson and Caire, Herbert Brooks and the Tin Chin Acrobats.

Pantages had "Midnight Follies," Brown and Billy Weston, and a local trio, Lewis Hoff and Mrs. Lewis constituting a musical team.

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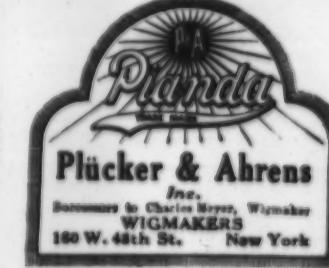
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MOTION PICTURES

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION



MISS NORMA TALMADGE,
Appearing in the Triangle Fine Arts' Production, "The Social Secretary."

Just now the publishers of this country are uniting to fight book censorship. The Censors Grow Active Again. Two private agencies, the Cincinnati Vice Commission and the Society for the Suppression of Vice, have combined to put "The Genius," the novel by Theodore Dreiser, out of the book market. This attempt to censor literature, in its way, places publishers in the same position which has confronted picture producers.

We believe *The New Republic* expresses the problem vigorously when it states: "There is no use raging against the misguided and apparently prurient spirit that directs the censorship organizations. The thing for American book publishers to do is to make the issue their own and fight together for freedom to print and circulate outspoken fiction. It is against this right that the suppressive agencies are conspiring. . . . By Mr. Sumner's yardstick there is no reputable publisher in New York who has not 'lewd' books in circulation. These are books that broke down superstitions, prejudices, fears and taboos."

* * *

Why must American industries and arts be intimidated by censorship?

The vice experts are applying their mental measure to literature. We have seen policemen delegated to look over our drama and decide upon the moral qualities of the Russian ballet. Censorship of films is an old, old story. The thing is absurdly intolerable—but real. Thanks to a united organization, this is happily passing in the screen world.

The vice suppressors want to eliminate pages here and there from "The Genius." It will be interesting to watch developments. Here's hoping the American book publishers organize and fight for the right of free printed speech.

* * *

The recent comments in these columns regarding **The Menace of Bad Publicity Matter** useless and illiterate publicity matter has brought a number of letters to **THE MIRROR**.

"In the issue of Aug. 28 of **THE DRAMATIC MIRROR** in your motion picture department, under the head of 'Comment and Suggestion,' we notice your article on the subject of publicity matter as supplied by the manufacturer to the exhibitor," writes WILLIAM FAIT, JR., managing director of the Avon Theater of Utica, N. Y. "Our one regret is that you devote so little space to this subject. The subject is big enough for a feature article.

"We heartily agree with you that at least 95 per cent. of the publicity matter served the exhibitor is entirely unfit for newspaper use. In fact, it is of so little value that it hardly pays to wade through it in order to dig out the remaining five per cent. We have before us some 'junk' which came in this morning from one of the big releasing organizations and it hardly does credit to a fourteen-year-old school boy.

"We hope that you will keep up the propaganda on these lines and that the manufacturer will eventually see the light."

* * *

A letter from H. C. HOAGLAND, general manager of the Selig Polyscope Company, presents the view from the manufacturer's angle:

"I heartily agree with you on these editorial sentiments. The stories on trained mice, falling off cliffs, wrecked automobiles, etc., should be relegated to the morgue, along with the loss of diamonds, milk bath stuff, etc. The day has come when practical newspaper men, writing stories containing the truth, are essential and the old time circus press agent days are waning."

* * *

"There is another little detail that I should add to your editorial sentiments, namely, that the day is also coming when publicity departments will keep busy describing the products of the company they represent," continues Mr. Hoagland. "In other words, there is

too much personal publicity for the publicity writer and not enough for the 'boss' who hands him his pay envelope. This condition of affairs is not as bad as it was formerly. At one time publications were devoted to the activities of Horace Jenkins, director of publicity for the 'Doorknob Film Company.' Mr. Jenkins' took a vacation or gave a dinner party and the fact was heralded abroad in printer's ink and not a paragraph concerning the film company appeared, unless Horace Jenkins' name also appeared somewhere. The time has come when film companies are employing men who bury their own identity in endeavoring to get results for the company employing them. It is an important reform, too, and one which I think you should take cognizance of."

* * *

We might go on eternally reprinting futile press matter prepared by the producer for the exhibitors' use. Here, however, is a bit of trade paper publicity matter with a real punch:

"_____, who plays the young boy, _____, in _____, the _____ feature in which _____ is starred, can play the ukelele. He learned it before the accomplishment had ceased to be a distinction."

* * *

The good old growth-of-juvenile-crime due to **How the English View American Films** pictures bugbear has cropped up again, this time in the published report made to the Department of Commerce by Consul J. M. SAVAGE, of Sheffield, England.

Mr. SAVAGE is quoted as saying "It is apparent that the tendency is to exercise a stricter supervision. The increase in juvenile crime which, according to many newspaper reports, is growing, is in many instances laid more to certain pictures shown in the cinemas than to the absence of parental

control necessitated by the war, and it is suggested that these objectionable films would disappear if the film producing business were more largely in the hands of British manufacturers."

Hardly an understandable criticism from a country gone war mad, a land where everything is tinted with the hue of blood. The whole standard of British civilization has been transformed by the war—and the motion pictures get the blame for a resultant laxity in every walk of life.

By the way, didn't the dangerous photoplay start the war?

* * *

Mr. Savage's report, too, reflects the growing English newspaper attitude in demanding more British-made pictures:

"The great majority of the films shown at present are of American manufacture, the others being Italian, French, and English. Considering the hold this class of entertainment has upon the public and the increasing demand, the question of film production has aroused considerable comment in the English press, and the suggestion is frequently made that British producers should put forth efforts to secure a larger share of this important business. Climate, particularly in California, where the majority of the American films are produced, gives the American manufacturer a distinct advantage over his British competitor, and one that is difficult to overcome."

FREDERICK JAMES SMITH.

EDNA GOODRICH in "The House of Lies," is the next release scheduled by the Oliver Morosco Photoplay company, under date of Sept. 14.

TOM MIX, the Selig cowboy star, now enters a bid for fame as an aerial artist. In one of his scenes in "The Light of Western Stars," he is noted cavorting perilously about on the top of a fifty-foot windmill, and finally plunges from this height into a trough of water.



LOU TELLEGEN IN "THE VICTORIA CROSS," A FORTHCOMING LASKY PRODUCTION.

THE VALUE OF COLOR TINTING IN MOTION PICTURES

Frank Meyer, the Laboratory Chief of the Famous Players-Lasky Company, Discusses Its Psychological Effect on An Audience

THE best pictures to-day are being tinted in solid shades of sepia, blue, chrome or pink. These shades are used for either one of two purposes, to heighten the effectiveness of a given scene or to soften the high lights and make it easier on the eyes. FRANK MEYER, the laboratory chief of the Famous Players-Lasky Company, explains at length the whys and wherefores of color tints. "Color tints in pictures have marked psychological effects on motion picture audiences and for that reason exhibitors like to obtain tinted prints whenever possible. For this reason the producers are rapidly doing away with the plain monotonous black and white and substituting soft shades of brown and blue in the finished prints.

"The glare of the powerful high lights is taken away in the tones of the softening color and the sharp delineations in the darker backgrounds are more harmoniously blended together. However, though the lines of demarcation between the various objects are lightened their distinctiveness is in no way affected by the tinting and shading.

"There is one thing that is absolutely essential to light tinting and that is good photography. A common fallacy is the belief that tinting is done to cover up poor camera work, but this can only be done by changing a day scene to a night view by using heavy indigo color and so almost blotting out the background. Every photographic defect is plainly shown when lighter shades are used.

"It is a known fact that a continuous succession of black and white scenes in which the white is predominant has a tiresome effect on the eyes of an audience and black tinting is being used mainly to alleviate that fault, which at times has even tended to destroy an evening's entertainment.

"One of the most inexplicable phases of film tinting is the fact that a well toned scenic effect on the screen always makes a greater impression on the mind than would the actual original." We asked Mr. MEYER for his opinion of this peculiarity, but his reason was an abstract one.

"When you go to an art museum and look at the painting of a beautiful landscape you are probably impressed with it far more than you would be if you went out and looked at the landscape in actuality. It is because the artist has idealized the subject, has discarded the discordant shades of color, and substituted harmonizing tints that enhance the beauty and the proportionate appeal of the scene to the eye. It is this that we try to do on the screen—we shut out intrusive lights and shades, digressive colors that appear in the original, and replace them by a scientifically and artistically constructed series of tints and tones calculated to improve the setting, the mechanical part of the picture. Indeed, at the Famous Players and Lasky studios, this principle is so carefully fostered that in the selection of settings and furniture, draping, etc., they are chosen with not only the camera, but the subsequent tints by which they will be toned on the screen, in view.

"The value of tint must also be considered very carefully in connection with the individual personal color com-

position of the star. Just as carefully as the star determines his or her make-up or selects the clothes which she is to wear in the production, so must the tints and tones used by a laboratory expert blend with her make-up and her clothes. In the case of the Famous Players-Lasky Company, in which the majority of the stars are women, most of whom are not only recognized as great artists, but also as leaders of fashion, it is imperative that the colors selected for their productions do not mar or diminish the effectiveness of their gowns. Take, for instance, Florence Walton, the dancer who is soon to make her debut on the screen with her partner, Maurice, in the Famous Players production, 'The Quest of Life.' Miss Walton is one of the smartest women in America. Through exclusive contract with Lady DUFF GORDON she obtains the first creations of this modiste.

"It would be regrettable if the deli-

cate tonings and the exquisite colorings of the dresses which she wears in this production failed to translate themselves on the screen. I have given four whole evenings to a detailed study of these gowns so that I may be able as nearly as possible to retain the original colorings on the screen."

JOAN SAWYER has joined the William Fox photoplayers. She will begin work this week on her first moving picture as the leading woman with the Teft Johnson company. Mr. Johnson is one of the new Eastern directors whom William Fox recently added to the staff. Miss Sawyer has achieved a wide reputation because of her valiant service on behalf of the dance.

BENNIE ZEIDMAN, the Fine Arts publicity man, has accepted an offer from F. J. Balshofer, of the Yorke-Metro Hollywood studio, to take charge of the latter's press department. Zeidman, who is nationally known as "Bennie of Lubinville," has been associated with David Wark Griffith for the past two years, first with the Reliance and Majestic, and remained with the famous producer after he joined the Triangle and started to make Fine Art pictures.

PAUL PANZER, who plays the heavy in "Jimmie Dale, Alias 'The Gray Seal,'" the Monmouth Film Corporation's serial, made his first appearance on the screen in 1905. It was in June of that year that he gained the acquaintance of Stuart Blackton, who, with his co-workers, had just organized the Vitagraph Company and set up a studio on the building at 116 Nassau Street. Mr. Panzer tells how actors, after being barred from the regular passenger elevators of the building because they looked like freaks in make-up costume, would upon reaching their roof-stage be forced to manufacture or improvise the scenery to be used in the picture. They had to do their own carpenter work, set up and arrange their props—going about at all times to beg or borrow these—in fact, they had to do everything from welding a hammer (which most actors can do to perfection) and a paint brush to playing the role of ermine-clad emperor. Panzer's connection with the Vitagraph Company covered four years, during which period of time he appeared in many of their most successful productions, his last role being Lancelot in "Lancelot and Elaine," playing opposite Florence Turner. Later came a long connection with the Pathé Company.

HELEN WARE, cast for the role of "Domini" in the forthcoming Selig film spectacle, "The Garden of Allah," will be supported by Thomas Santachi, who will enact the role of "Boris." Others in the cast, which will number several hundred artists, include Al. W. Filson, Eugenie Besserer, Harry Lonsdale, James Bradbury, Cecil Holland, Camille Astor.



MISS BLANCHE SWEET AND THEODORE ROBERTS IN THE LASKY PRODUCTION, "UNPROTECTED."

DOES THE FILM AUDIENCE WANT TO THINK DEEPLY?

H. R. Durant Says That the American Screen Fan Wants Complete Relaxation

"THE general American public goes to motion picture theaters to be entertained by a form of amusement that should not require any great amount of thinking or brain work," says Harry R. Durant of the Famous Players, one of the most experienced scenario editors in the business. The public goes to the motion picture theater for complete relaxation and for that reason the motion picture should be a simple story, one that will not require much thought.

"Motion pictures have become more popular than magazines for the simple reason that it is easier for one to watch a story being told in pictures than to read it in print. The latter requires more effort and hence the form of entertainment which gives greater relaxation has assumed much of the popularity that fiction attained a decade ago.

"The motion picture is nothing more than a story told in action and the greater the fictional values the more successful the production from the popular viewpoint. Of course, a story told in action may have all the various forms of those in fiction but it must have big situations replete with action.

"However, although a photodrama should be a narrative it does not go to say that all narratives make good pictures. In fact, the stories that can be used for screen purposes are extremely limited. Many stories are descriptive and others are character studies. Neither of these types would prove of the least interest when transmitted to the screen, since the screen story, besides being a narrative, must be constructed in accordance with the accepted principles of dramatic construction. It goes to say that it must not necessarily be plotted for transmission to the stage for there are many technically perfect plays that are absolutely unsuitable for picturization.

"The American audience is unlike the

European since the latter takes the theater in all its forms, seriously. For this reason the average play or photodrama, if it is to be successful, must have depth and give the people something to think about. In America it is the light, easy-going play, the comedy, and the farce that appeals to the large majority of the theater-going public. While a deep psychological play will appeal to a certain intellectual class it will not be popular to any great extent with the average person unless it is a powerful propaganda story.

"While stars may come and stars may go the story will be required forever and that is the answer to the question as to whether there will always be the present urgent demand for good stories. However, today is the day of the star but, even now, the public will not be satisfied to see a popular favorite in a succession of mediocre or bad pictures. The story is just as essential as the star but if the pictures are all consistently good it is then that the demand for especial favorites becomes greater.

"There are certain players who have such great popularity that people will pack a house just to see them but, whereas these same audiences only a short time ago were willing to pay to see their favorites perform, now they demand not only the good players in supporting roles but they must have a story that will hold their interest throughout. The biggest star cannot hold an audience unless the story does. Each player has his or her limitations and so the story must be written around that person. At least, the story must fit the star and such will be the case until the public demands the story without the star."

Mr. Durant is a prominent figure in the literary world. He is the author of four dramas and for years he was editor of various magazines.

FILM DISTRIBUTION CHANGES STIR SCREEN WORLD

SELIG WITHDRAWS

President of Polyscope Company Announces that Organization Leaves V. L. S. E.

William N. Selig, president of the Selig Polyscope Company, has verified report that his concern has withdrawn from the V. L. S. E., issuing the following statement:

"The Selig Polyscope Company has withdrawn from the V. L. S. E., and will release Selig Red Seal plays of five reels or more in length through other channels which will be announced in the near future. It can be stated that a number of very attractive and flattering propositions made the Selig Company are being carefully considered, and in due time a decision will be arrived at which may not only be surprising, but will also be interesting to all those interested in the motion picture art. The Selig Company leaves the V. L. S. E. with the best of good feeling, and we can only state that the decision to withdraw from that organization was not one hastily resolved."

"The Selig Company has in preparation, and also ready for release, a number of unusually excellent pictures. Among the favorites can be named 'The Country That God Forgot.' This production features Tom Santich in a most worthy character part, and he is well supported by such artists as George W. Fawcett, Mary Charleton, Victoria Forde, and others. Marshall Neilan wrote and directed the drama which is cast in the atmosphere of the Western desert. There is a hand to hand fight in 'The Country That God Forgot,' which, to my mind, is very unusual. This battle carries thrills and suspense, and yet the audience does not see a blow passed."

The motion picture trade will be greatly interested in the future plans of the Selig Company. It is claimed that both the Selig and Essanay companies will become members of another distributing company. Although this news is not verified, yet it comes from authoritative sources.

PRIVATE SHOWING OF "THE CRISIS"

At Pittsburgh, Pa., on Sunday, Aug. 27, through the kindness of William N. Selig, a private showing of "The Crisis" was given. The Pittsburgh Dispatch of Monday, Aug. 28, devotes a large amount of space to the merits of the drama and says in part: "A private showing of 'The Crisis,' produced by the Selig Polyscope Company, was given at the Pitt Theater yesterday afternoon, a large part of the audience being from the ranks of moving picture, theatrical and newspaper circles. The picture is a masterpiece in the way of screen art, having the elements that make for a big success—interesting and cohesive story; plenty of action; fine acting and fine photography. The story of Churchill's novel has been scenarioized so capably that the excellence of the original has been retained. The acting is superb. The battle scenes are spectacular and finely executed. A horse and rider tumbling down hill is one of the most spectacular features ever caught by the camera. It elicited continued applause at yesterday's showing."

William N. Selig, famous producer of pictures and producer of this one, was in Pittsburgh and saw the picture at the Pitt. He is enthusiastic about it. "If I had any doubt," said Mr. Selig during the course of a chat, that "The Crisis" would not meet with great success it was certainly dispelled when I saw some theatrical men upstairs (pointing to the Pitt gallery) using their handkerchiefs during Fawcett's death scene, and at other places during the action.

"The first performance of "The Crisis" you will recall, was made in Pittsburgh by James K. Hackett, who produced the play on the stage. I am perfectly satisfied with the acting in this film. My idea was to get away from the star system, to aim more at ensemble acting. I think I have succeeded. The people present here today, judging by their applause, all seem to like the picture, but wait until they see it to the accompaniment of the special musical score prepared for it."

NEW SERIAL COMING

According to a statement issued by William Steiner, supervising director of the Serial Film Company, preparations are already under way for the making of a serial to follow "The Yellow Menace," which is being distributed by the Unity Sales Corporation. "The Yellow Menace's" first release was on Labor Day, and the new serial will be completed in ample time to be shown when its predecessor has finished its run. Negotiations are pending with one of the prominent actresses now appearing on the screen to play the lead in the new serial. The name of the film, its star and author will soon be announced.

ANNA LITTLE, of Mutual-Western drama, is recognized as one of the most daring young women riders now appearing in motion pictures.

THE WEEK IN THE THEATERS

Rialto—Wm. S. Hart in "The Dawn Maker." Strand—Dustin Farnum in "Person of Panimint." Criterion—"Civilization." Majestic Elliott's—"Is Any Girl Safe?" Liberty—"Intolerance."

V. L. S. E. ABSORBED BY THE GREATER VITAGRAPH

Lubin, Selig and Essanay Interests in Distributing Organization Are Acquired

A. E. Smith, President of the Vitagraph Company, and Walter W. Irwin, General Manager of the V. L. S. E., this week confirmed the purchase by the former company of the interests of the Lubin, Selig and Essanay companies in the V. L. S. E. organization.

In addition to outlining the plans of operation of the V. L. S. E. as a part of the Greater Vitagraph, Mr. Smith's statement contains the intimation of even larger things to come. The absorption of the V. L. S. E. by the Vitagraph interests, while actually in effect at the present time, so far as any additional releases of the Lubin, Selig and Essanay companies are concerned, technically does not become operative until September 16. The Lubin pictures which have been released through the V. L. S. E. will remain on its programme, although no new or additional Lubin features will be offered. Bookings on the Essanay and Selig pictures will continue up to September 16.

It is stated authoritatively, that the amalgamation of the V. L. S. E. and the Vitagraph Company, will in no way affect the personnel of the distributing organization. The executive staff will remain the same, and the branch offices in the twenty-three cities with their complement of Big Four representatives, will continue intact.

For the present, and up to at least the first of October, there will be released one feature per week. After that it is probable there will be offered two features per week, and in addition thereto, sufficient shorter product to enable an exhibitor to obtain an entire day's service.

It is stated, however, that this will be determined entirely on the basis of merit. In other words, if it is found possible to release two pictures a week, measuring up to the superior standard which has been set by the Vitagraph, then the service will be eight productions a month. It, however, is found that the high degree of merit determined upon might be in any way impaired, the service will be limited to four productions a month.

Another announcement of importance is that there will be instituted a wide-spread national advertising campaign to augment the value of the Vitagraph's already extensive reputation and well-known trademark and to create for Vitagraph pictures the maximum consumer demand. Discussing the Vitagraph's purchase of the interests of the other three companies, which have made up the Big Four, Mr. Smith said:

"Vitagraph has acquired the V. L. S. E. and several important producing organizations to be operated absolutely under its control, because it is convinced that the best interests of exhibitors and of itself, can be served only by having all of its activities, selling as well as producing, conducted under one management.

"The moving picture industry has grown too big, and the standards of the screen have advanced too far, for a producer to work in combination with other independent producers in the distribution of his product.

"Such a co-operative arrangement, handicaps him, not only in the standardization of his product, and in his advertising and selling service to his patrons, but also interposes a barrier between the most direct and sensitive responses to the exhibitors' needs.

"When it was determined, some time ago, to increase the Vitagraph capitalization to \$25,000,000, in order that we might insure the highest degree of merit for every one of our productions, we automatically determined at the same time, to have our own distributing department, in order that we might keep in the closest and most constant touch with the pulse of the public and the demand of exhibitors, and that we might be free to shape our course to the best advantage of all concerned.

"V. L. S. E. was the natural selection for such a distribution organization. In the seventeen months of its existence, it made unparalleled progress in service to exhibitors.

TO ELECT COMMITTEE

Next Monday at 3 o'clock, the National Association of the Motion Picture Industry, Inc., will hold a meeting of the Branch Committee of Class 5 at headquarters in the Times Building. The class in question includes every person or employee in any branch of the motion picture industry not otherwise specified in the by-laws. The object of the meeting is to elect an executive committee for the Miscellaneous Branch Committee, and such other committees as those present deem desirable. An urgent invitation to be present is extended to every person eligible for membership in the Miscellaneous class.

C. AUBREY SMITH, who recently completed his work in the screen production of W. J. Locke's novel, "Jaffery," shortly to be released by the International Film Service, Inc., has gone to London, where he will spend several weeks with the English novelist. Mr. Smith and Mr. Locke have been intimate friends since boyhood.

ors, and in the confidence and good will which it had gained from the trade as a whole.

"In transferring it as a department of Greater Vitagraph, we, at the same time enlarge the scope of the V. L. S. E.'s possibilities for service, and make it possible for that organization to do many things which it has long sought to do, but which were manifestly impractical when it was acting as the selling agent of four independent concerns.

"We have pledged to the representatives of the V. L. S. E., who now become Vitagraph representatives, that they will have the strongest offerings to present to exhibitors that have ever been placed in the hands of any film salesman—that they will have pictures that are virtually self-selling, and that, thereafter, they will be able to give the maximum of time to aiding their clients in making the most of these splendid productions.

"There are to be no bad pictures in our programme. Beginning with the current releases, all of our output will measure infinitely higher than any service which has ever been presented. We shall also be in a position to see to it and exhibitors may be assured that we will see to it, that all advertising and selling helps, and other mediums by which we may render the greatest possible service to the exhibitor, will be provided; that releases will be made on schedule time; and that all shipments will be sufficiently in advance—in short, that no step will be overlooked that will make for the maximum efficiency and the utmost commercial harmony.

"We realize that the most important partner in the moving picture business, is the exhibitor, and that success is primarily dependent upon how closely allied he is with the manufacturer.

"It is this close and constant contact which has been sought in the absorption of the V. L. S. E. by the Vitagraph Company—a contact that will make more intimate our knowledge of the needs of the exhibitor in order that we, as a producer, may co-operate to an even greater degree. We believe that it will mark a new era in the motion picture industry, and that it will promote a degree of prosperity for exhibitors and for ourselves, such as has never before been attained."

General Manager Walter W. Irwin, of the V. L. S. E., in discussing the amalgamation said: "Greater Vitagraph means Greater V. L. S. E. The V. L. S. E. remains intact—the same offices, the same personnel. It

is geared to do big things—spurred to greater efforts by the knowledge it has

back of it and is a part of one of the world's most substantial and pre-eminent business institutions.

"Furthermore, it will now be possible for us to focus and concentrate the energies which were formerly divided in advancing the interests of four companies, upon promoting the maximum results for the patrons of one organization—an organization controlling its entire service from script to screen.

"In other words, the only result to the V. L. S. E. of this change, will be that by virtually becoming a department of the Vitagraph Company, we multiply our possibilities of service, because we will be in constant touch with the producer, so that we will be able to make suggestions, and to eliminate any and all difficulties which are in any way a handicap to our patrons.

"To the broadening of the principles of commercial equity which the V. L. S. E. has always espoused, and the multiplication of our service to the exhibitor, there will be added one of the most wide-spread and efficient national advertising campaigns ever instituted by any company in any field.

"We enter upon this amalgamation, therefore, not only with unbounding confidence and enthusiasm for our own selves, but for what we shall be able to do for the many exhibitors with whom we have come into such friendly touch, and for the large number of others, whom we hope it is to be our privilege to serve."

COMING VITAGRAPH RELEASES

Hughie Mack, the heavyweight Vitaphone, will be seen on Friday, Sept. 10, on the General Film programme in "Loot and Love," a farce directed by Lawrence Semon from the script written by the director with Graham Baker. The hefty Mr. Mack is assisted by Patsy de Forest, William Shea, Edward Dunn, and Frank Brule. The action is said to be fast, Mr. Mack playing a sentimental burglar. Another comedy Vitaphone General Film release will be "Busting In and Out of Society," produced at the Bayshore studios.

The third Vitaphone contribution to the General Film Programme of the third week in September will be "The Thord and the Rose," a Broadway Star Feature, released on Sept. 16. William Lytell, Jr., plays the lead. The story is by Ralph Ince and Dwight Cleveland.

Fannie Ward's next vehicle with the Jesse L. Lasky Feature Play Company will be "Witchcraft," by R. Balston Reed.

ESSANAY'S PLANS

Company, Out of V. L. S. E., to Soon Announce New Release Arrangements

Essanay's withdrawal from V. L. S. E., Inc., to take effect Sept. 16, is announced by George K. Spoor, president of the Essanay Company.

Mr. Spoor gives "business reasons" as the cause for the withdrawal. He states that a new organization for releasing Essanay features will be announced in the near future. Mr. Spoor's official statement in regard to the withdrawal is as follows:

"On and after Sept. 16, 1916, Essanay features will be withdrawn from the V. L. S. E., Inc., branch offices, and thereafter will be released through another agency which will be announced shortly."

Mr. Spoor states that an announcement of the new plans would be made just as soon as they had been perfected in detail. He outlined some of the plans for Essanay's coming work.

"There will be no abatement in the work of Essanay," he said. "In fact, it will be conducted on a larger scale than ever before. And we aim to put out greater features."

"Essanay already has contracted for the rights on a number of large features and is planning to start work on them shortly. Two features are already under way and three others are completed for release through the new organization.

"The 'Sting of Victory,' featuring Henry B. Walthall, supported by Antoinette Walker, which just recently was released through V. L. S. E., will, after Sept. 16, go out through the new releasing company.

"The 'Return of Eve,' which features Edna Mayo, supported by Eugene O'Brien, and 'The Prince of Graustark,' featuring Bryant Washburn and Marguerite Clayton, the novel by George Barr McCutcheon and a sequel to Essanay's feature, 'Graustark,' have been completed, and an announcement of their release will be made as soon as the new organization is perfected. These plays are both in five reels.

"Two other features are under way. They are 'The Chaperon,' taken from the stage success of Marion Fairfax, and featuring Edna Mayo and Eugene O'Brien, and 'The Breakers,' by Arthur Stringer, one of the best of the Saturday Evening Post stories. It will feature Bryant Washburn and Neil Craig. These also will appear in five acts.

"Other features will be announced later. Several of these, already purchased, will feature Henry B. Walthall. Essanay has several features especially adapted to his genius, and which it is confidently expected, will be revelations in screen work."

Essanay's new studio, in conjunction with its other two studios, will enable it to carry on its plans for increased work with ease.

Features previously released through V. L. S. E., after Sept. 16, will be released through the new organization. These include Charlie Chaplin's greatest feature, the burlesque on "Carmen," "The Sting of Victory," "According to the Code," "That Sort," "Sherlock Holmes," "The Little Shepherd of Bargain Row," "The Hawk," "The Discard," "Vultures of Society," "The Misleading Lady," "Captain Jinks of the Horse Marines," "A Daughter of the City," "The Alster Case," "The Raven," "The Crimson Wing," "The Man Trail," "The Blindness of Virtue," "In the Palace of the King," "The White Sister," "The Slim Princess," and "Graustark."

ESSANAY KEEPS BUSY

Two New Five-Part Features Now Being Produced at the Company's Studios

"The Breakers," a story by Arthur Stringer, which appeared as a serial in the Saturday Evening Post, is now being filmed at the Essanay studios. This is the second five-act feature just started by Essanay and the two are being produced simultaneously. The other play is "The Chaperon," based upon the play by Marion Fairfax, and features Edna Mayo, supported by Eugene O'Brien. "The Breakers" will feature Bryant Washburn and Neil Craig. It is being directed by Fred E. Wright, who has just finished the five-act drama, "The Prince of Graustark," featuring Bryant Washburn and Marguerite Clayton. All of these pictures will be released through Essanay's new releasing organization, the name of which will be announced in the near future.

"The 'Breakers'" is an unusually strong drama in which Miss Craig in the role of a girl detective, and Mr. Washburn, as an impoverished inventor, who innocently becomes involved with a counterfeiter, are provided with parts exceptionally well suited to their respective abilities. Many of the scenes are laid in the cheap boarding house district and slums of Chicago, but there is sufficient of the brighter side of life shown to prevent the play from becoming too morbid.

The first showing of "The Chatter," a series in which E. H. Sothern has been rehearsing at the Vitaphone studios, was given before an invited audience in Fine Arts Hall, West Forty-second Street, last week. Incidentally, it may be mentioned that Julia Marlowe was present, and viewed her husband's work, this being the first time she had seen him perform on the screen. Peggy Hyland appeared in the leading feminine role.

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THREE TENSE MOMENTS IN THE NEW PATHÉ SERIAL, "THE SHIELDING SHADOW."

FIRST ARTCRAFT RELEASE

Mary Pickford's initial vehicle is "Less Than the Dust"—John Emerson Directing

The first Mary Pickford vehicle to be released through the Artcraft Pictures Corporation will be "Less Than the Dust," written by Hector Turnbull, who credits a good deal of the success of "The Gypsy" to the inspiration of his plot. Miss Pickford will be seen as a little English girl, although the setting will be East India.

It is announced that "Less Than the Dust" will be presented by Artcraft early in October. An artistic production and an unusual supporting company are promised. John Emerson is directing the production for Miss Pickford. He has taken advantage of unusual opportunities, it is stated, for the display of picturesque settings in retaining the atmosphere of the East. Miss Pickford promises a new characterization, ranging from pathos to comedy.

In view of the interest in Miss Pickford's newest picture, Mr. Hope's poem which inspired it is herewith reproduced:

"Less than the dust beneath Thy chariot wheel,
Less than the rust that never stained Thy sword,
Less than the trust Thou hast in me, my Lord.
Even less than these!

Less than the weed that grows beside Thy door,
Less than the speed of hours spent far from Thee,
Less than the need Thou hast in life for me,
Even less am I!

Since I, my Lord, am nothing unto Thee,
See here my sword. I make it keen and bright,
Love's last reward—Death comes to me to-night.
Farewell, Zahirudin."

MISS MINTER'S SECOND PICTURE

Mary Miles Minter and her director, James Kirkwood, together with all the members of her company, are spending a week in the Arlington Gardens, at Santa Barbara, Cal., enacting various scenes for "Dolice's Adventure," second of her Mutual Star productions. Considerable Newport-Tuxedo atmosphere was needed for a number of the exterior scenes, and the Arlington Gardens were chosen by Director Kirkwood as the most appropriate in that section of California. In these particular scenes more than two hundred "extras"—men and women—are being brought into play.

MCINTYRE AS STUDIO MANAGER

Robert B. McIntyre has been installed as studio manager by the World Film Corporation, with headquarters at the Peerless studio in Fort Lee. Mr. McIntyre for several years was business-manager and treasurer of the historic Walnut Street Theater, Philadelphia. From that post he joined the active forces of William A. Brady, first as touring manager of "Baby Mine," and then as treasurer of Mr. Brady's Playhouse, at that time about to be dedicated to the public. Mr. McIntyre held this position until the conclusion of last season, when he turned his attention to the picture field.

ARROW SIGNS SIDNEY BRACY

Sidney Bracy, remembered for his work in "The Million Dollar Mystery" and other Thanhouser serials and feature pictures, has been signed by W. E. Shallenberger, president of the Arrow Film Corporation, for work in a number of new features which will be produced under the direction of H. H. Hazel at the Arrow's studio in Yonkers, N. Y.

HOUSE OF PATHÉ ANNOUNCES FIRST TWO SERIALS FOR 1917

To Adapt Mabel Herbert Urner's Domestic Stories and Gilson Willetts's "The Double Cross"

With Pathé's serial program for 1916 completed, J. A. Berat, vice-president and general manager, announces that the production of the first two serials for 1917 is already well under way. This announcement is unusually significant, since it indicates the complete preparedness with which the house of Pathé plans and carries out its preparations for seven serials a year.

The first of the 1917 serial productions will be based on Mabel Herbert Urner's "The Journal of a Neglected Wife" and its sequel, "The Woman Alone." Miss Urner's stories are well known through their appearances in magazines and newspapers, particularly in the Hearst publications and in newspapers served by the McClure Syndicate.

"The Journal of a Neglected Wife" and "The Woman Alone" present the "eternal triangle" of the loving wife, the neglectful husband and the "other woman." Miss Urner has herself adapted the stories for the screen.

The serial will feature Ruth Roland, the star of Pathé's "Who Pays?" series and "The Red Circle" serial, as well as a number of Gold Rooster productions. The serial is being produced by Balboa, with the assistance of W. A. S. Douglas, who has been assigned by Mr. Berat as Pathé's representative at the California studios.

The Astra Film Corporation, which, under the direction of Louis J. Gasnier, president, produced "The Shielding Shadow" and some of the most successful Gold Rooster productions, has been selected to produce the second of the 1917 series. The story is founded on Gilson Willetts's novel, "The Double Cross." Leon Bary was chosen for the lead because of his success-

ful work in "The Shielding Shadow," which will be released on Oct. 1. Mollie King will be co-starred. She was selected because of her hit in "Kick In," her first release under the Pathé banner. The production of "The Double Cross" started last week under the direction of Donald Mackenzie of the Astra forces.

Pearl White, possibly the most popular serial girl, is starred in the last Pathé serial of 1916, scheduled for release in November. Another member of the cast will be Theodore Friebus. This serial will mark Miss White's fourth serial. "The Perils of Pauline," "The Exploits of Elaine," and "The Iron Claw" were Miss White's other successful serial vehicles. It is significant that all three of these serials were extended beyond the original number of episodes to satisfy the demands of exhibitors in all parts of the country. "The Perils of Pauline" and "The Iron Claw" were extended to twenty episodes and "The Exploits of Elaine" to thirty-six.

Mr. Friebus will play "the heavy" in this serial. He has had ample experience from his work in stock and legitimate productions.

The Pearl White serial will have a military setting. It is from the pen of Guy W. McConnell. As part of the national advertising campaign this story will be published in the *National Sunday Magazine* simultaneously with the release of the picture. The *National Sunday Magazine* has a circulation of 500,000. It is distributed twice a month with eleven great newspapers, including the *Chicago Tribune*, the *Philadelphia North American* and the *Boston Globe*.

INTERESTING PARAMOUNT WEEK

"The Storm," a Lasky production with Blanche Sweet starred, and the Famous Players' presentation of "Ashes of Embry," with Pauline Frederick in the leading role, head the Paramount Programme for the week of Sept. 18. Three single reel features surround the offerings.

The single reels include the thirty-second edition of the Paramount Pictures' magazine-on-the-screen, the Burton Holmes Travel Pictures, in which Mr. Holmes takes his fellow travelers from Glasgow to Edinburgh, and the Paramount Bray cartoon, "Farmer Alfalfa's Wolfhound," drawn by Paul Terry.

Among other things the Paramount Pictures presents "The Greatest American Exercise," revealing the sport to be chewing gum. The picture shows of every stage of the making of gum. "The Light That Never Falls" pictures a lighthouse on a barren coast and manner in which sailors are warned day and night. Other features reveal trap fishing on the eastern coast and a glimpse of 1,200 boys undergoing military training at Fort Terry, Plum Island, N. Y.

EYTINGE WITH THE WHARTONS

Harry B. Eytinge, formerly with the Edison Company for seven years, has been engaged to play a character role in "Beatrice Fairfax," the International serial in which Harry Fox and Grace Darling have the leading roles. Mr. Eytinge will also play a character part in "Patria," in which Mrs. Vernon Castle stars, and which is being filmed at the Wharton, Ithaca, N. Y., studios. Mr. Eytinge made his screen debut seven years ago under the direction of Mr. Wharton.

"CRIMSON STAIN" RELEASED

The Consolidated Film Corporation's first production, "The Crimson Stain Mystery," the sixteen-reel episode serial, with Maurice Costello and Ethel Grandin in the leading roles, was released through the Metro Exchange on Sept. 4.

T. Hayes Hunter is directing the serial, which is described by its manufacturers as follows:

"Dr. Montrose, a famous scientist, discovers a biological element which he believes will develop a race of super people. Instead, the discovery reacts, making of them cruel and blood-thirsty criminals. This band of arch-criminals is led by a most cunning leader and they cover up their tracks so well that the only clue to their identity is the auto-mortem statement of one of the victims that the leader has a crimson stain in his eyes."

The sixteen episodes depict the adventures of Harold Stanley, son of the owner of the New York *Examiner*, played by Maurice Costello, and Florence Montrose, daughter of the scientist, who discovers this evil element, with whom Stanley is in love, the role played by Ethel Grandin, in pursuit of the solution to the mystery.

NEXT LUCILLE STEWART RELEASE

The Vitagraph will shortly present Lucille Lee Stewart in her third Blue Ribbon feature. The vehicle, "His Wife's Good Name," is said to offer unusual opportunities. Miss Stewart's cast includes Huntley Gordon, Jessie Miller, Frank Currier, John Robertson, and William Lytell, Jr. Ralph Ince directed.

The story revolves around the efforts of a wealthy father to make his son forget his runaway marriage.

"TIDES OF BARNEGAT"

Lasky Company to Film F. Hopkinson Smith's Novel with Blanche Sweet Starred

The Jesse L. Lasky Feature Play Company announces that it has obtained the photoplay rights to the late F. Hopkinson Smith's novel, "The Tides of Barnegat." It will be placed in production soon, with Blanche Sweet as the star.

"The Tides of Barnegat" tells a story of the Jersey Coast and of the simple folk who people its seashore bays. Here generation after generation has grown up with in traditions of their own.

Miss Sweet will play the role of the older of two sisters, who is called upon to risk her life to save the other. Through the consolidation of the Famous Players-Lasky studios, it is possible that the picture may be filmed in the actual scenes pictured by the author. The co-ordination of the studios makes such an event possible.

FILMS FOR ARMY Y. M. C. A.

Motion Picture Trade Offers Free Film Service—Russell Binder Secretary of Border Service

The motion picture film trade has made a gift to the Army Y. M. C. A. of a film service for the Mexican border camps, which has a rental value of about \$30,000 a month. When the Young Men's Christian Association's border work was organized, the plan included motion picture entertainments at all association buildings not in the vicinity of motion picture theaters, but the expense of renting films presented difficulties. While ways and means were being considered, offers were received from the motion picture trade proffering free films. A sufficient supply has now been promised to make it possible to establish a regular service. Among the feature plays to be presented at the Y. M. C. A. buildings are "The Battle Cry of Peace," "Damaged Goods," and "Civilization."

Russell Binder, son of J. W. Binder, executive secretary of the Motion Picture Board of Trade, has been appointed secretary of the Y. M. C. A. Border Motion Picture Service, with headquarters at Dallas, Texas, which will be the distributing point.

Thirty motion picture machines have been purchased and most of them are already installed in the Y. M. C. A. buildings. At least one building in every camp will be provided with motion picture equipment.

A portable machine and lighting plant is part of the equipment of the traveling secretary, visiting small detachments of troops in the Big Bend district of Texas.

TREE AS AN OLD FARMER

Sir Herbert Beerbohm Tree is getting a taste of a back-to-the-farm movement in his new Triangle-Fine Arts production, "Old Folks at Home," from the short story by Rupert Hughes. In this production Sir Herbert portrays the role of an old farmer.

The pastoral scenery was taken in Downey, Cal., located about twenty miles from Los Angeles. The farmhouse used was the first structure built in Downey and is seventy-five years old. Josephine Crowell plays opposite the titled Englishman. Mildred Harris and Elmo Clifton play the juvenile roles.

"BEATRICE FAIRFAX" SHOWN

"The Missing Watchman," the first episode of "Beatrice Fairfax," the photoplay serial of the International Film Service, Inc., was shown for the first time in New York on Aug. 28, in more than two-score theaters. Before the week was out, it is estimated by the producers that it was seen in one hundred and fifty New York theaters and approximately 1,600 theaters throughout the United States.

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE INC.

Are You Booking

Beatrice
Fairfax?Here is the testimony
of one exhibitor who is.

Tremont Theatre

New York, August 29th, 1916.

Mr. Joe S. Engel,
International Film Service, Inc.
729 Seventh Avenue,
Manhattan, New York City.

My dear Engel:-

Here's a "bumper" to BEATRICE FAIRFAX, another to the Fairfax series and let's have one more to the International Film Service.

The reason for this jubilee is that I played BEATRICE FAIRFAX in the above theatre last night to standing room only. When you take into consideration the restrictions placed on theatres owing to the epidemic, it is a remarkable tribute to the above series. In fact, it is the best attraction I have had in a year according to my box office receipts, and, what is still more pleasant to relate, the patrons were all pleased and are anxious to see the second episode.

Personally, I liked the picture because there is nothing forced or spectacular about it. It gives one the impression of looking at a little piece of real life taken almost haphazard from the busy teaming daily routine of a big city newspaper. I sincerely believe you have a winner and one that the exhibitors will surely be benefited by.

With best wishes for your success, I am,

Sincerely yours,



ST:KM



NEXT FLORIDA RELEASE

Second Production, "The Toll of Justice," Will Be Ready Sept. 15

The Florida Feature Film Company announces that the next five-reel picture, "The Toll of Justice," will be ready for the trade on or about Sept. 15.

In speaking of the new picture, Thomas J. Peters, under whose personal supervision it was produced, says: "In the making of this, our second offering to the state right buyers, we have adhered rigidly to our set policy of getting the most into a picture for the least money, and I am thoroughly convinced that as a result of our systematic method of production we have turned out another money-making product with real box-office value. The enthusiasm which has been evidenced by the large number of independent buyers who have seen or only heard of our first production, 'The Human Orchid,' has further convinced me that we are making, in every sense of the word, real 'Custom-Made Features,' the kind the theater patron wants, the class that finds a ready market and a brand of pictures that will make money for both the exchange man who buys them and the exhibitor who books them."

"During the three weeks in which we have had our name before the buyers, through the advertising pages of the various trade publications, it is most gratifying to know that we have already gained the confidence of a large number of them. Our purpose is to further strengthen this sincere belief in us and what we say, by continuing to make plain statements of fact that ring true and sincere, backing them up with a class of pictures that will be second to none in quality and price."

F. P. RECEIVE CONGRATULATIONS

The Famous Players Film Company has been deluged with congratulatory messages and telegrams upon its third anniversary.

"These messages are an inspiration," declares Adolph Zukor, president of the Famous Players. "In the routine of our daily work I had overlooked entirely the fact that we had arrived at the third anniversary of the programme now in the able hands of the Paramount Pictures Corporation, until it was called to my attention by the first message, which proved to be an advance guard of many others."

"As we work along here in New York it sometimes seems as though the world at large was chiefly concerned in watching for us to make mistakes for which we could be chided. It takes an incident of this kind to give one a truer conception of the interrelationship of this vast and complicated industry of which we are an integral part. For these messages of felicitation show clearly the personal interest which many men with whom we do not have the pleasure of coming into personal contact for months at a time are actually taking in our endeavors."

"Each message is another illustration of the truth of my remarks made a week ago—that the producers and the exhibitors are being constantly bound closer and closer together. When I said that before I meant it and rejoiced in the fact, but to-day I realize even more strongly the potency of the power which is bringing us together."

"The difference in attitude towards the producer which is manifested in these messages is one of the most inspiring revelations which I have ever received. Having long since realized the strength of the bond between us, I have repeatedly said that our interests were one and the same. To have before me proofs of the fact that my opinion is shared by many of the leading exhibitors of the country is a spur to even greater efforts than those of the past. Every day that this feeling of mutual interest is fostered and spread is a stepping stone along the paths of progress for the motion picture industry as a whole, as well as for the individuals which comprise it."

SELIG GENERAL RELEASES

William N. Selig announces some unusual dramas for release in the regular service of General Film Company. "In the House of the Chief" is a three-part Diamond Special, featuring Eugenie Besserer, who is supported by a cast of players that includes Vivian Reed, Charles West, Sidney Smith, and Al. W. Faison. The drama was produced by T. N. Hefner from a story by L. K. Friedman. "In the House of the Chief" is a story of the underworld and will be released Monday, Oct. 2. "The Canbyhill Outlaws" is a Tom Mix drama of Western life, released Saturday, Oct. 7.

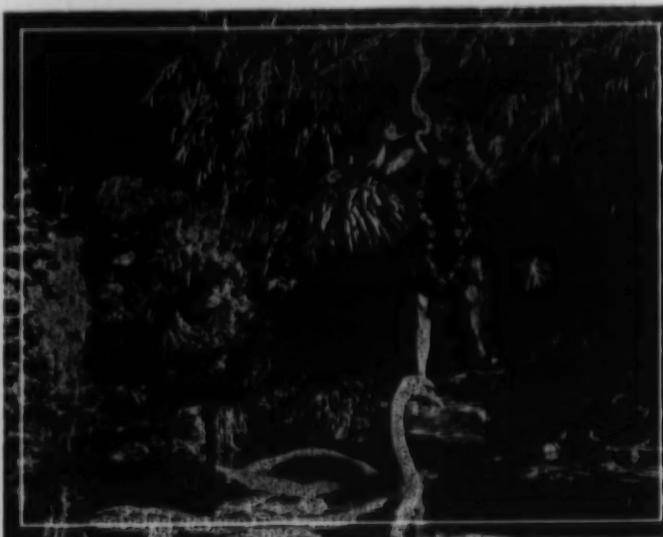
"The Temptation of Adam" is a three-reel drama, featuring Kathryn Williams. "A Mistake in Rustlers" is a Western dramatic, with Tom Mix performing many of his hazardous exploits.

PHOTOPLAY EDITION OF "THE CRISIS"

Grosset and Dunlap, book publishers, are preparing a photoplay edition of "The Crisis." The book will be illustrated with scenes from the Selig play. It is expected, by the way, that "The Crisis" will be released to the public soon.

MRS. TOM INCE IN TOWN

Mrs. Ince, wife of Thomas H. Ince, the producer of "Civilization," arrived in New York last week from Los Angeles. This is Mrs. Ince's first visit to New York in several years. It is probable that Mrs. Ince will make a considerable stay in New York, where she will pay a round of social visits.



MISS EDNA MAYO IN "THE RETURN OF EVE," A NEW ESSANAY FEATURE PRODUCTION.

ORGANIZATION OF ARTCRAFT CHAIN OF EXCHANGES COMPLETED

Plans Perfected for Handling of Mary Pickford Productions
—Fifteen Exchanges to Operate

The organization of the Artcraft chain of exchanges for the distribution of the Mary Pickford Corporation has been virtually completed by Walter E. Greene, president of Artcraft Pictures Corporation, and his general manager, Al. Lichtman. Many of the branch managers are already in their territory, and within a week all of the fifteen exchanges provided for in the original plan will be in operation. Mr. Lichtman has recently returned from a swing around the circuit, and announces that for purposes of handling the first Mary Pickford production under the Artcraft standard, the following cities will be the centers of distribution:

New York, Boston, Philadelphia, Washington, D. C., Atlanta, Pittsburgh, Cincinnati, Detroit, Chicago, Minneapolis, Kansas City, Dallas, Denver, San Francisco, and Seattle. Negotiations for the handling of Pickford pictures in Canada are approaching a satisfactory conclusion and announcement of the result is expected in the near future.

All of New York State and Northern New Jersey will be covered from the main offices of Artcraft at 729 Seventh Avenue, where extensive space has been set aside for the manager, Arthur G. Whyte, and his assistant, Charles S. Goetz. Mr. Whyte has been prominent in the motion picture industry for several years as a producer, manufacturer, and distributor. Mr. Goetz was formerly with World Film and more recently with Bluebird.

From the Boston office, Samuel Bernfield, formerly in charge of Pathé distribution in that territory, will cover New England.

B. C. Cunningham, for four years manager for the Mutual in Washington, has been obtained for the Philadelphia exchange of Artcraft. His compact territory includes Eastern Pennsylvania and Southern New Jersey.

In Washington, V. P. Whitaker, of the Paramount forces, will be the middleman for exhibitors in the District of Columbia, Maryland, Delaware, Virginia, and a strip of North Carolina along the northern border.

The rest of North Carolina, Tennessee, Mississippi, and all the territory south of these States and east of the Mississippi River are grouped in the Atlanta exchange. This group takes in New Orleans and that part of Louisiana east of the river. C. W.

BRINGS OVER DANISH FILM

Benjamin Christie, general manager of the Dansk Biograf Company, of Copenhagen, Denmark, arrived in New York recently. Mr. Christie brought with him one of the first features produced by the new concern at its Copenhagen studios. It is a seven-reel photodrama, entitled "Blind Justice."

In "Blind Justice," Mr. Christie, who was a player at the endowed Royal Theater, Copenhagen, before beginning screen work, portrays the leading character. He wrote and directed the picture. Katherine Sanders, a young Danish actress, has the leading feminine role. Mr. Christie plays a man unjustly convicted of a crime and hounded by the law until, with vengeance in his heart, he turns upon his persecutors and is finally shot down.

"Blind Justice" will shortly be announced, as shown at a Broadway theater.

CRANE LEAVES PARAGON

Having completed his final picture for the Paragon Company, in which Lew Fields was starred, Director Frank Crane is taking his first vacation in three years, and is making a tour of the Adirondacks. Mr. Crane has had several offers for his services, but will make no definite plans until he returns to the city.

NEW SERIES-SERIAL

Monmouth Film Corporation Announces New 16-Episode Offering by Frank L. Packard

The Monmouth Film Corporation announces a series serial, "Jimmie Dale, alias 'The Grey Seal,'" written by Frank L. Packard, author of a number of stories, among them being "The Miracle Man," upon which the drama was based.

Jimmie Dale, alias "The Grey Seal," is told in sixteen episodes, each separate and individual and told in two reels. The serial is being produced under the direction of Harry McHes Webster, who is president of the Monmouth Film Corporation, and who was general director of the Essanay Film Company for some time. He was also prominently connected with Universal.

"Jimmie Dale" will be E. K. Lincoln, formerly of Vitagraph; Edna Hunter, Paul Panzer, and Doris Mitchell. "Jimmie Dale" will be released to the public on Oct. 16, and will appear weekly thereafter for sixteen weeks.

"Jimmie Dale, alias 'The Grey Seal,'" tells in each episode an individual adventure of a modern Robin Hood. The name of the author apparently assures an unusual story. Mr. Lincoln, who will have the foremost role, is a popular screen actor. He appeared in many stage productions, playing the leading role of "Graustark," and was engaged for a long period by the Vitagraph Company. He will be recalled for his playing in "The Million Bid" and other productions. A special engagement with the World Film followed, and he was seen in "The World Against Him," "The Almighty Dollar," and other features.

Mr. Lincoln is the owner of a four-thousand-acre estate in the Berkshire Hills and a farm of several hundred acres on the Lincoln Highway, near Johnstown, Pa. He is also the owner of the Green Acre Kennels at Fairfield, Conn., where he raises prize winning dogs. However, being very athletic and advocate of all sports, a great deal of his leisure time is spent on his Berkshire Hills estate, where he hunts, fishes, rides, rows, golfs, and plays tennis.

VARIED GENERAL FILM WEEK

The General Film Service promises a strong programme for the week of Sept. 11-18, inclusive. Twenty-six stars will be presented during the week.

"The Pony Express Rider," a Selig two-part drama, featuring Tom Mix, the cowboy actor, and Victoria Forde, will be the first picture screened. "Busting In and Out of Society," a Vitagraph comedy, will be shown next, followed by the Bell-Tribune and a Biograph one-part drama, "For the Son of the House," featuring Mac Marsh.

The following day an Essanay production, a drama in two parts, "The Greater Obligation," gets the spot light as the first picture to be shown with Edward Arnold and Betty Brown featured. This will be succeeded by a Kalem one-reel comedy, "Patented By Ham," in which Ham and Budd and Ethel Teare are chief funmakers. "A Blot in the Scutcheon," a Biograph three-part drama, reissue in which Dorothy Bernard and Edwin August are featured, will close the programme for the day.

The fable of "The Slim Girl Who Tried to Keep a Date That Was Never Made" by George Ade, filmed by Essanay, leads the list Wednesday, Sept. 13. Harry Myers and Rosemary Theby will be seen next in "A Strenuous Visit," a comedy of one reel. Then will come the sixth episode of "The Girl from Frisco" production, which appears to be setting a new record in serial. Marin Sais and True Boardman are featured and the episode is entitled "The Treasure of Cibola." The following day Bell-Tribune and "Stranded," a Plump and Runt comedy from the Vim studios, will make up the programme.

"The Mysterious Double," a Kalem comedy in one reel, with Ivy Close in the leading role, will start the next day's programme, and this will be followed by a Vitagraph production, "Loot and Love," in one reel, with Hughie Mack much in evidence from start to finish. The day will be brought to a close with a Vim comedy of the Pokes and Jabs series, "Payment in Full."

Saturday, Sept. 16, will it is promised, be a red letter day in the General Film Service programme because Lillian Drew and Sydney Ainsworth, Essanay stars, will appear in a three-act drama, "The Woman Always Pays." "The Thorn and the Rose," a Vitagraph three-reel drama with William Lytell, Jr., as star, will be another feature on that day, and "The Hoodoo of Division B," an episode of "The Hazards of Helen," by Kalem, presenting Helen Gibson, will follow. "In Jungle Wilds," a one-reel Selig drama presenting Dick La Reno and Miss McDonald, will close the week's offerings.

THE BIG SISTER" RELEASED

"The Big Sister," the first picture in which Mae Murray has starred at the Famous Players studio since her transfer to New York after the formation of the Famous Players-Lasky Corporation, was released on Sept. 7. It was produced under the direction of John B. O'Brien.

The story of "The Big Sister" has a wide range of setting, opening in the New York slums and carrying Betty, the girl impersonated by Miss Murray, to the country estate of a millionaire. Betty's father is a worthless drunkard and, when the little boy of the family is injured by the automobile of a millionaire, the owner of the car insists upon taking the lad and his sister to his home. Romance, of course, enters.



J. W. JOHNSTON.

J. W. Johnston has signed with Triangle to work in features under the direction of Allen Dwan.

Mr. Johnston has won a prominent place for himself in the screen world. He played in the Lasky offering "The Rose of the Rancho," the Famous Players production, "Out of the Drifts," and "The Moment Before" and Metro's "God's Half Acre," with Mabel Taliaferro.

MOVIE BAN LIFTED

Children Over Twelve Years Old Now Allowed to Patronize Film Theaters

The rapid drop in the mortality cases due to infantile paralysis has brought about a partial modification of the ban on motion picture theaters. Health Commissioner Emerson issued a statement to the effect that the film houses would be allowed to admit children more than twelve years old, and the order went into effect last Monday. The original order prohibited the admission of children under sixteen.

Motion picture men were jubilant when they heard of the Commissioner's decision. All of them have suffered and many have been compelled to close their doors, because of the lack of their juvenile patrons. It is believed that on Sept. 25, or whenever the schools reopen, the last restriction will be removed.

SPECTACLE MOVING

"Civilization" Going from the Criterion to the Park Theater

"Civilization" moves from the Criterion Theater to the Park Theater at Columbus Circle, on Sunday.

This is necessitated by a prior contract entered into before Klaw and Erlanger realized that "Civilization" would be as strong an attraction in its sixteenth week as it was in its first.

Workmen began extensive alterations at the Park on Tuesday for the reception of the spectacle. The same equipment, now being used at the Criterion Theater, will be transferred to the Park and installed by B. F. Porter, the expert who perfected the projection at the Criterion Theater for Mr. Ince.

NICHOLAS POWER RETURNS

Nicholas Power, inventor of Power's Cameragraph and President of the Nicholas Power Company, returned to New York on Sept. 1, from Lake Bomoseen, Vermont, where he has been spending the summer at his country home. Mr. Power is highly pleased and encouraged with the business done in his absence, and in spite of the unusual conditions caused by the paralysis epidemic, believes that the motion picture industry will enjoy a good Fall and Winter business.

"DOT" KELLY MARRIED

Dorothy Kelly, the Vitagraph star, was married quietly to Harvey Hevenor, real estate man, on Monday evening, Aug. 28 at nine o'clock. The ceremony was performed at the home of the Rev. Albert King Morris of Jersey City.

The couple's meeting was romantic. Mr. Hevenor admired the star's work on the screen, and three years ago wrote for her photograph. Miss Kelly answered his letter personally and the correspondence developed into an acquaintance a few months later. They have been engaged since last May.

The bride is twenty-two years of age and her husband is forty. At present they are living at the Montague Hotel, Brooklyn. Miss Kelly will not let her marriage interfere with her screen career. She is now working in "The Secret Kingdom," a forthcoming Vitagraph serial release.

Fritz Leiber, the energetic American actor who can recite practically all of Mr. Will Shakespeare's lines at one broad jump, has joined the William Fox photoplayers.

LIBERTY THEATRE

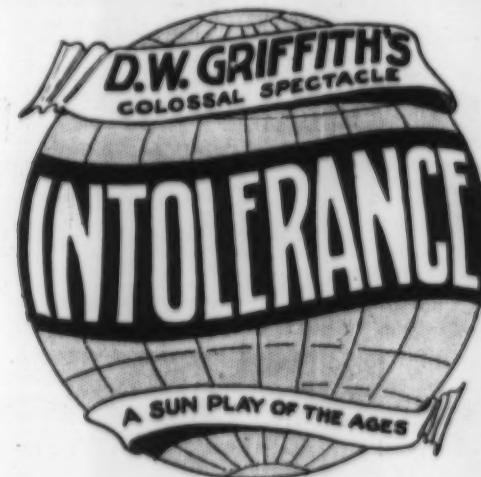
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INC. SUNDAYS
At 2:15 and 8:10 P. M.

SEATS SELLING FOUR WEEKS AHEAD PRICES

NIGHTS AND SATURDAY MATINEES, 50c, \$1 AND \$2.
ALL OTHER MATINEES, INCL. SUNDAYS, 25c, 50c & \$1.



in which four paralleled stories of the world's progress unfold before your vision in thrilling sequence

SEE

THE FALL OF BABYLON
BELSHAZZAR'S FEAST
THE HUMBLE NAZARENE IN THE
HOLY LAND
PARIS UNDER THE SCOURGE OF
CATHERINE DE MEDICI
A GRIPPING MODERN STORY
CONTRASTED WITH THESE HISTORIC
PERIODS

Accompanied by Orchestra
from the Metropolitan Opera House

FORMERLY KNOWN AS "THE MOTHER AND THE LAW"

EXTRAS ORGANIZE

Plan to Eliminate the Agent and Deal Directly with Producer

The motion picture extras have organized. The organization meeting of the Motion Picture People's Association was held at Bryant Hall, Sixth Avenue, on Sept. 1, with Isidor Stern as chairman. Initial steps were taken towards becoming a branch of the International Union, White Rats' Actors' Union, affiliated with the American Federation of Labor.

The principal purpose of the organization is to eliminate the agent, the extras claiming that they have been receiving unfair treatment at his hands. The organization plans to deal directly with the producer. Among those present at the meeting were Clara Kimball Young. Miss Young gave \$50 to the cause, Lewis J. Selznick gave \$50 more, and the Clara Kimball Young Corporation presented \$100. The collections taken up among the extras amounted to a hundred more.

It has been decided to place the dues at 15 cents a week. It will cost 50 cents to join for the first month, the initial fee increasing 50 cents each month until the charge will be \$5 at the tenth month.

A number of producers have manifested friendly interest in the organization, including the Frohman Amusement Corporation.

S. L. Rothafel, managing director of the Rialto Theater, has been in Indianapolis supervising the opening of the new Circle Theater there last week.

Three large aeroplane motors are being used in the desert scenes of the Bell production, "The Garden of Allah," to produce sand and windstorm effects.

J. W. JOHNSTON

FEATURE LEADS

Current Paramount Releases—OUT OF THE DRIFTS (Famous); THE MOMENT BEFORE (Famous); DESTINY'S TOY (Famous); THE ROSE OF THE RANCHO (Lasky); GOD'S HALF-ACRE (Metro). In Preparation—TRIANGLE FEATURES.

Address Screen Club.

ADELE LANE

Address care DRAMATIC MIRROR.

EDWARD JOSÉ

ASTRA—PATHE

NILES WELCH

LEADING MAN

DIRECTION

EDWARD JOSÉ

ROLIN PLAYERS INJURED

While going to a location in a big touring car last week a company of the Rolin players had a serious accident. They were run into by a large truck with the result that the touring car was demolished and Harold Lloyd and Bebe Daniels suffered injuries of a character that necessitated their being taken to a hospital. The cameraman took pictures of the wreck, which, it is stated, will be used as evidence in a damage suit against the owner of the truck. The injuries of Mr. Lloyd and Miss Daniels were fortunately not so serious but that they will soon be at work in Pathé's "Luke" comedies again.

THE FEATURE FILMS OF THE WEEK IN REVIEW

"Each Pearl a Tear" Uninspired But Well Done—"The Big Sister" Has Appealing Note—Barney Bernard Contributes Amusing Character Study in "Phantom Fortunes."

"EACH PEARL A TEAR"

Five-Part Drama Produced by the Jesse L. Lasky Feature Play Company. Starring Fannie Ward. Scenario Written by Beatrice C. De Mille and Leighton Osmun from a Story by E. Lloyd Sheldon. For Release on the Paramount Programme on Aug. 31.

Diane Winston Fannie Ward Lorillard, Wall Street Broker Charles Clary John Clarke, His Secretary Jack Dean Roger Winston, His Clerk Paul Weigel Mrs. Van Sant Jane Wolfe

"Each Pearl a Tear," a saccharine title, by the way, is a machine-made photodrama, proving Fannie Ward with the role of a be-cured little boarding school girl.

The girl is the daughter of an old clerk to a wealthy and unscrupulous Wall Street broker, Lorillard. The clerk's death leaves the girl, Diane, penniless. By holding Diane responsible for the supposed loss of a string of pearls, adroitly loaned for use at a social affair, Lorillard makes the girl believe that she should work for him to repay the money. The jewels, in reality, remain in the broker's safe.

A young private secretary is in love with little Diane. Lorillard dismisses the secretary and the young chap plunges in stocks to obtain enough money to liquidate the girl's indebtedness. Lorillard is smashed in "the street," the necklace is found never to have been lost at all, and Diane and the secretary-lover fall into each other's arms for the final fade out.

The story does not stand close analysis. It starts slowly, the early development lacking plausibility, and it gradually works up to a certain punch in the stock market moments. It is hard to believe, for instance, that Diane would so easily believe it necessary to devote part of her life to repay the supposed loss of the pearls, particularly as she herself, judging from the visualisation, must doubt the loss. There are no new twists to the plot, and the ultimate climax is always in sight. The action could easily have been constructed more adroitly, it would seem.

The merits of the photodrama lie in the careful, if in no way unusual, direction, the satisfactory acting and, of course, the usual Lasky standard of setting, photography, etc. Miss Ward is pleasant optically as Diane. If we may be forgiven for attempting humor, we venture to say that Miss Ward is an exceedingly promising little ingenue. Jack Dean is the secretary who upsets Wall Street to win Diane, and Charles Clary is the scoundrelly broker.

FREDERICK JAMES SMITH.

"THE BIG SISTER"

A Five-Part Original Drama by William Harbo. Starring Mae Murray. Produced by the Famous Players Under the Direction of John B. O'Brien for Release on the Paramount Programme, Sept. 7.

Betty Norton Mae Murray Harry Norton Matty Robert Rodney Channing Harry C. Browne Mrs. Spaulding Ida Darling Nelly Armand Cortes Tammany Young Florence Film Joe Kelly Joe Gleason Robert Colton J. Albert Hall

The amusing touches, clever handling and considerable appeal more than hide the bare conventionalities in "The Big Sister." As a director with ability to build his story and bring out its strongest points in a human and sympathetic manner, must be accredited the success of the production, since Jack O'Brien has taken this little home-bred girl, made her a true character, and avoided conventionalities as much as possible. However, the author has given us a decidedly effective and exciting as well as unexpected happy ending.

The sympathetic rather than the dramatic appeal is predominant, and the characters themselves are quite unconventional. The bachelor hero, though a little old to love the young girl, is a realistic hero without the usual outward evidences of wealth. This role is well handled by Harry C. Browne. The most amusing and one of the best played roles is that of Robert Colton, the penniless young lawyer who is in love with the heiress. Joe Gleason handles this part. Matty Robert, as Jimmy Norton, also does a very clever bit, and his work is remarkable, considering his tender years. A winsome appealing look is all that Mae Murray attempts to give. Only once or twice during the entire picture does she assume a semblance of a smile. A little more animation and expression would not detract from her part, even though it is limited. Armand Cortes is quite an unusual villain, and Tammany Young wins our sympathies. His work in swimming the H-2 line is also worthy of mention. The remainder of the cast gives most satisfactory portrayals.

The story shifts from the slums to the home of the wealthy Mrs. Spaulding, when the nephew's car injures the penniless Betty's little brother. The nephew, Rodney Channing, is engaged to his cousin, who wants to marry a penniless lawyer. However, a fortune from a fake uncle, in reality

Channing, places the lawyer on a satisfactory footing, and so Rodney is able to court Betty. The villain gets trace of Betty and attempts to ruin her romance but, in the end, Rodney finds her and everything is settled happily.

The settings, both interiors and exteriors, are quite effective, and many of the latter are very picturesque. The camera work is also good.

"THE DAWN MAKER"

A Five-Part Original Drama by C. Gardner Sullivan, Starring William S. Hart and Directed by Ince. Produced by Ince for Release by Triangle, Sept. 26.

Joe Elk William S. Hart Alice McBae Blanche White Bruce Smithson William Desmond Walter McRae J. Frank Burke Chief Troubled Thunder Joe Goodboy

While "The Dawn Maker" may be an artistic production, it is nothing more than a drawn out descriptive narration. The titles are exceptionally long and they tell what little story there is during the first two reels. They are also poetic descriptions of the scenery. An impression, that even the fine acting of William Hart cannot dissipate, is that the picture is three-quarters titles and descriptive scenery. A goodly portion of the first reel is taken

"PHANTOM FORTUNES"

A Five-Reel Original Drama Written by Samuel Tauber, Starring Barney Bernard. Produced by Vitagraph Company Under Direction of Paul Scardon. For Release on V. L. S. E. Programme Sept. 4.

Zalmon Pinsker Barney Bernard Mrs. Pinsker Mrs. Maurice Bob Deering James Morrison Ike Mandell Lester Bernard Able Lefkowitz Edward Elks Molly Sherman Adele DeGarde Mrs. Gallagher Mary Maurice

The many admirers of the imitable Mr. Bernard, who is a source of delight in his portrayal of Hebrew characters, will welcome heartily his appearance in the leading role of "Phantom Fortunes." As Zalmon Pinsker, he is the Bernard of old, possessed of his usual ability for blending humor and pathos into a screen production which without him would be inevitably listed by the critics as a rather ordinary feature. But the leading man's skill pervades the whole film and keeps its interest alive from start to finish.

The story deals with the competition between the clothing firms of Pinsker, Hecht and Glassman and Able Lefkowitz. Pinsker's many donations to charity have seriously affected his financial standing. Bob Deering, thrown out of a job by the closing of the stock-broker's

diverse delineations of frantic joy and overpowering gloom. The grouping and lighting effects are well handled, and there is every reason to believe that the picture will be well received.

"BEHIND THE LINES"

A Five-Reel Drama Adapted from a Story by Mary Rider, Starring Edith Johnson. Produced by Bluebird Company for Release on Universal Programme, Sept. 11.

Nina Garcia Edith Johnson Camilla Garcia Ruth Clifford Dr. Ralph Hamlin Miriam Shay Harry Carey Senor Garcia Mary Fenton Carlos Bill Human Jose L. C. Shamway General Dominguez E. N. Wallack General Nomona L. M. Wells Torrenti Ray Hanford Fred Williams Lee Hill

Owing to the existing situation in Mexico, "Behind the Lines" may be said to present a timely theme. It is a spirited melodrama in which there is fighting enough to satisfy the most rabid militarist, the Stars and Stripes wave with true Cohaneque vigor, and the gallant troopers of the U. S. A. convert many times their number of swarthy foemen into mincemeat and mere target ruins. All of which is pretty certain to strike the patriotic chord in the breast of the average citizen and assure success for the film.

The piece is well directed. Nothing is easier than to overdo the thrills in a picture of this sort and turn it into burlesque, but Henry McBae, who is responsible for its production, has carefully evaded such pitfalls. The appeal of the feature, while largely spectacular, does not altogether depend upon that quality. There is a very pretty love story adroitly woven into the vivid presentation of "battle, murder and sudden death," which gives it the romantic tinge dear to lovers of tender sentiment.

According to the plot, Generals Torrenti and Nomona are leaders of rival military factions in Mexico. Senor Garcia, the Nomona diplomatic agent, resides in Washington with his two daughters, Nina and Camilla. His son, Carlos, is a lieutenant in Nomona's army. The latter sends Jose, a spy, to Washington, to accuse Garcia of treachery. Garcia dies from an attack of heart failure, and his daughters return to the family home in Mexico. Jose joins the Torrenti faction and endeavours to capture Carlos. An attack is made upon the Garcia home. Nina pleads that her sister may be spared, and consents to become a spy for Jose, while Camilla is held as a hostage by Jose's mother. Nina enters the Nomona hospital as a nurse, where she meets Ralph Hamlin, an American military surgeon, who is experimenting with a serum, which he believes will aid the wounded. Jose forces Nina to steal several important documents, which she gives the Torrenti spy. Hamlin accidentally discovers Nina's true occupation, but just as she is about to be arrested, she experiments upon herself with the serum, is taken ill and Camilla is allowed to visit her. When the girl recovers, Nomona, who in the interval has executed Jose, orders her to be shot. Hamlin realizes that he loves Nina, but his pleas for clemency are disregarded, and the firing squad is prepared for action. In the meantime, Mexican bandits have raided an American town, and the U. S. troops scatter and pursue the invaders. They approach Nomona's headquarters just as Nina is led to meet her doom, a whirlwind cavalry charge follows, the girl is rescued and restored to her lover.

Edith Johnson in the role of Nina is extremely effective in the many strong emotional scenes of which she is the central figure. Harry Carey, as the young American surgeon, appears to good advantage, and the other members of the cast render adequate support. The photography is of the best grade, presenting some excellent views of the wild and rugged country where the action takes place. The whirr and dash of the cavalry charges, the hand-to-hand fighting, and atmosphere of suspense which prevails throughout the entire picture combine to make "Behind the Lines" a feature likely to meet with the approbation of all admirers of spectacular melodrama.

"PLAIN JANE"

A Five-Part Original Drama by C. Gardner Sullivan, Starring Bessie Barriscale and Charles Ray. Produced by Ince Under the Direction of Charles Miller. Photographed by J. D. Herriott. Released by Triangle.

Jane The Orphant Bessie Barriscale Mr. John Sophomore Adams Charles Ray Ethelde Bathbone Mabel Johnson Frederick Verster W. Burghmaster Nora O'Gorman Fanny Midgley

"Plain Jane" is quite a deviation from the usual run of pictures. In that it is a good story of college life, and it only goes to prove what an abundance of excellent material there is in school life. The story (Continued on page 27)



VICE-PRESIDENT J. STUART BLACKTON DIRECTING A SCENE OF VITAGRAPH'S "THE BATTLE CRY OF WAR."

up with scenic views and it is not until the beginning of the third reel that the action starts. Then it moves fairly rapidly until the conclusion. However, the tragic conclusion loses much of its effectiveness through being drawn out, especially the death of Joe Elk.

The Indians, the dance of the medicine men and the encampment are quite picturesque and there are also some excellent snow scenes in the mountains. The characters are well drawn and of course the strongest is Joe Elk, which role is played by William S. Hart. Mr. Hart not only looks the part of the half-breed Indian but his stolid countenance is typical of the character. Blanche White is quite likeable as the lass who likes but cannot love the half-breed. Joe Goodboy, the Ince Indian chief is once more used most effectively in a native role. William Desmond and J. Frank Burke are quite acceptable in supporting roles, though neither has a very exciting part.

The detail does not show the usual care that is apparent in Triangle productions. One would not expect to see heavy foliage on the trees when the title speaks of winter, neither do we expect to see a pioneer trader wearing a perfectly modern cut coat and in the next scene the men are wearing the flowing ties and old fashioned clothes of our grandfathers. It is also highly improbable that even an Easterner would wear a heavy mackinaw and a toboggan cap while the Indians and other people were running about half naked, yet this is what William Desmond does in the picture.

The story has possibilities in that it shows a conflict between the true blooded man and the half breed for the love of a woman and it is also laid in a period and location which offers numerous opportunities for big situations. Instead of taking advantage of this, the story as presented lacks plot and its main theme is told in a simple straightforward manner.

The photography is well up to the standard.

E. B.

office where he is employed, goes to a hotel where his sweetheart, Molly Sherman, works as a telephone girl. While there he meets "Bed Dorgan, who interests him in war orders. Clothing, sweaters and shirts are needed for the allied armies, and Bob interests Pinsker in a contract which promises to make the latter a rich man. The contract is undertaken by the factories of Pinsker, Hecht and Glassman, who agree to pay Dorgan a big commission on the orders. Mandell, one of Pinsker's employees, schemes to obtain the contract for his cousin, Able Lefkowitz, and Dorgan agrees to throw the contract to Lefkowitz in consideration of receiving a check for \$5,000. Through Molly's aid, Bob discovers that Dorgan is a crook and the supposed clothing contracts are fakes. He tells the truth to Pinsker, and suggests that, as all the other manufacturers in the trade are refusing all ordinary orders, that Pinsker, Hecht and Glassman accept them and thus corner the market. The plan is put into practice and Pinsker not only recovers all his losses, but becomes prosperous. Lefkowitz discovers that he has been cheated, the hotel detective, with a Scotland Yard man, who has been on Dorgan's trail for some time, arrests the latter, and Molly agrees to marry Bob, who has become Pinsker's partner.

While the task of keeping the action alive rests principally upon the shoulders of Barney Bernard, his colleagues are quite equal to the demand made upon them. In this connection the clever work of Lester Bernard, as Ike Mandell, Mrs. Moscowitz, as Pinsker's wife, James Morrison as Bob Deering, and Adele DeGarde, as the latter's sweetheart, deserves favorable comment. Occasionally the story becomes a trifle complicated and hard to follow, but its comedy touches more than make up for this shortcoming.

The Vitagraph's reputation for providing good photography is fully in evidence. The closeups are particularly effective and cunningly utilized so as to accentuate the expressive features of Mr. Bernard in the

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THE only way to secure these "Fantomas" episodes is through the Mutual Film Corporation. Each is complete in three reels. Made by Gaumont on the very spots described in the stories and playing to crowded houses all over the world.

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REVIEWS OF FEATURE FILMS

(Continued from page 26)

also marks the departure of C. Gardner Sullivan from the usual line of heavy drama, since "Plain Jane" is simply a pleasantly appealing boy and girl romance. There is no intense drama or rapid action, but the story moves smoothly along with its touches of comedy and human interest.

The characters are unusually well drawn, free from artificiality, and they are finely portrayed by players who look as well as act their parts. Bessie Barriscale is a most intelligent college slavey, and her transformation to the prize winning beauty is quite surprising. At times she is a saucy little girl, then again she is a plaintive, lovable lass, and in each she seems equally at home. As the college boy "who loves himself," as Jane expresses it, Charles Ray is excellent. He is typically the student and lover without any rah, rahisms. Mabel Johnson and Fanny Midgley are good in their respective roles. As the old photographer who adopts Jane, W. Burgermaster is quite a picturesque character.

An excellent college atmosphere pervades the entire production, yet it is not in the least overdone, as is usually the case. The campus scenes are particularly effective and realistic, and the concluding views along the lake front are quite picturesque, especially the lovers' trysting place amid the branches of the old oak tree. The photography is good and the story is well told.

The story concerns a young college drudge who is loved by a young student. She wins a beauty contest, and for the first time everybody notices that she is really pretty, but this tends to part the lovers. However, she finds that the other youths only like her looks and, in the end, she takes the true lover.

E. S.

"THE SOCIAL SECRETARY"

A Five-Part Drama Featuring Norma Talmadge. Produced by Fine Arts Under the Direction of John Emerson for Released by Triangle, Sept. 17.

Mayne, the Social Secretary..... Norma Talmadge
Mrs. Van Puyster..... Kate Lester
Elsie Von Puyster..... Helen Weir
Jimmie Von Puyster..... Gladwin James
The Count..... Herbert French
The Bussard..... Eric von Stroheim

"The Social Secretary," deft touches of humor and the able direction of John Emerson has developed a purely conventional story into a highly pleasing and entertaining picture. After the first few scenes the story narrows down to the timeworn theme of the working girl who is handicapped by beauty. In this case the poor working girl is beset by lovers and she loses one position after another until she hides her beauty and becomes a social secretary. In this capacity she saves the son from ruin and, at the risk of her own reputation, prevents the daughter from marrying a scheming count. Then, according to the usual screen story, she marries the wealthy son and lives happily ever after.

The characters are drawn in a manner which is life-like, yet not entirely serious, since the titular part is quite full of humor. In fact, it is the first light part in which we have seen Norma Talmadge, and she proves that she is fully as effective and pleasing a comedienne as a heavy. All the little tricks of brightness and humor seem to be at her finger's end, and it is hard to realize that she is the same girl whom we have continuously seen in the heaviest parts. Helen Weir is typically the little society fluff and Gladwin James, both in acting and appearance, is just what we would expect for a society boy by the name of Jimmie. Eric von Stroheim is a villainous reporter, and Herbert French is good as the scheming count. Kate Lester is ideal for the haughty dowager.

The titles are in places quite humorous as well as effective. The settings are excellent and the camera work maintains the Triangle standard.

COBE IN CHICAGO

Andrew J. Cobe, of the Unity Sales Corporation, is now visiting the Balaban-Flershberg Film Attractions in Chicago, distributors of "The Yellow Menace" in that territory, also the United Film Service, the latter company marketing the film in question in fourteen Western States, with executive offices and headquarters in the Windy City. Mr. Cobe has just completed a tour of the exchanges in the Southeast and Southwest, which are engaged in handling the big serial.

The Girl at the Corner Table

asked her escort to ask the waiter to ask the orchestra director to play "I Love You Truly." The man at the next table sent up a request for "The Sunshine of Your Smile."

The Stock Company Enthusiast

stopped at the box office on the way out after the show and asked the manager when he was going to put on "Camille." "I want to see your leading lady play that part; she made a great hit with me when she did it last season."

The Film Fan

has the same peculiarities as any other fan—only more so. His word is law to the exhibitor. He asks for the picture he wants and the exhibitor shows it.

The Progressive Producer

makes it a point to keep exhibitors and film fans acquainted with the current and forthcoming releases of his company. The progressive producer does this by advertising in the magazine that reaches and influences the choice of both the exhibitor and the film fan. He keeps his eye on, and his copy in, that magazine. It is the medium through which he reaches the exhibitor-middleman and the ultimate consumer-fan.

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MISS EDITH STOREY AND EARLE WILLIAMS, STARS OF VITAGRAPH'S "THE SCARLET RUNNER."

UNUSUAL INTEREST IN VITAGRAPH'S "THE SCARLET RUNNER"

Motor Romance Series with Earle Williams in the Role of a Wealthy Racing Car Owner

Unusual interest centers in the coming Vitagraph serial picture, "The Scarlet Runner." Albert E. Smith, president of the company, believes that exhibitors will appreciate the unusual points of the production. Mr. Smith states that, unlike most serials, each episode of "The Scarlet Runner" tells its own story and the exhibitors' patrons, missing one or two installments, will not lose interest in the series as a whole.

"The Scarlet Runner" has been termed Vitagraph's Mile-a-Minute Motor Series. The producers believe it to be one of the most exceptional pictures ever released by Vitagraph, ranking with "The Goddess," "God's Country and the Woman," "A Million Bid," "The Christian," and "The Battle Cry of Peace."

When it was first decided that Earle Williams should have the honor of appearing in a weekly release, the executives of the Vitagraph Company read a great many books before deciding upon "The Scarlet Runner," written by C. N. and A. M. Williamson.

William P. S. Earle, who has recently won his spurs as a Vitagraph director, has contributed to "The Scarlet Runner," series the first and fifth episodes, "The Car and His Majesty," and "The Jacobean House." All of the other ten episodes are directed by Wally Van, whose painstaking work is evident in the range of beautiful locations secured that carry out the English atmosphere of the story.

The story of "The Scarlet Runner," presents an unusual role for the star, Earle Williams, who remains impervious to the charms of women until the final two chapters of this series of motor mysteries. The love interest throughout the twelve stories is said to be strongly maintained, the stories centering around ten beautiful women, each lady having an affair of the heart. Earle Williams as Christopher Race, owner of the speedy "Scarlet Runner," succeeds in portraying the part of Cupid's helper to the satisfaction of everybody.

As the series approaches its close, the genial Mr. Race meets the one girl in a million, portrayed by Edith Storey and the series literally winds up with a bang when Dorothy Herbert (Edith Storey), deliberately wrecks the car she is driving in order that Christopher Race (Earle Williams) may win.

Exhibitors are asked by the producers to bear in mind that "The Scarlet Runner" does not depend upon blood and thunder situations for sustaining the interest of their patrons, but it is the type of picture that will keep them coming week after week.

The first release of "The Scarlet Runner" will be made on Sept. 18. It is entitled "The Car and His Majesty." It is followed a week later by "The Nuremberg Watch," and ten other complete two-part stories released weekly through Vitagraph V. L. S. E. exchanges.

UP TO BUSINESS MEN

Frank G. Doelger Believes the Day of Gambling Film Promoter Is Past

Frank G. Doelger, vice president and treasurer of the Frank Powell Productions, Inc., in a recent interview, during which he discussed the past and future of the motion picture industry, laid strong emphasis upon his belief that the day of the "wild-cat" promoter of film productions has passed, never to return. It is the era of the conservative business man in pictures, according to Mr. Doelger's views, and substantial capital now figures, where the financial buccaneer formerly promised his victims huge profits from their small investments, which invariably went the ruinous way of most get-rich-quick schemes. Mr. Doelger is a man of varied and extensive commercial interests, who has come into the film business after carefully watching its development and growth for the past six years.

"Conservative business men all over the country," said Mr. Doelger, "are daily becoming more interested in the investment possibilities afforded by the enormous present-day demand for good pictures. They realize, of course, as does anyone who has studied the business, that over production now exists, but they feel that always there is and will be a market for worth-while products. The feeling is general, too, that the industry which today ranks fifth in this country is but in its infancy. There is a constantly growing demand for the picture that has educational value, and many believe the motion picture is destined to become of great value as a public educator."

"For a long time many business men were not tempted to go into motion picture investments. Someone has likened the early days of motion picture production, and only I think, to the rush to the Klondike gold fields."

"Here," said many men with little knowledge of business but haunted by the overwhelming desire to get rich quick, "is a gold mine."

"And they went at it with pick and hammer. The inevitable happened. Everybody and anybody was producing and the market was soon glutted. With the coming of competition came also the elimination, gradual but sure, of the film executive who was not primarily a business man. They were beginning to find out that the business of producing and marketing pictures, to be successful, had to be operated exactly as is any successful manufacturing business."

"I have always believed," continued Mr. Doelger, "that the practice of turning out a great number of pictures in a year would in the end work a hardship and mean a loss of revenue to both the manufacturer and the exhibitor. It is, of course, absolutely impossible to turn out machine fashion, pictures, plays, novels and anything where creative ability is required and expect such pictures, plays or novels to be successful. Already many people are beginning to realize this. The concern which, in my opinion, will win lasting success in a financial and artistic way is that which will concentrate its energies on fewer pictures in the endeavor to make those pictures as near perfect in every detail as it is possible to make them. The Frank Powell Productions, for example, will make but a few pictures each year, but each of those, when finished, will be a production on which time, brains, money and every possible facility for successful picture making have been combined to one end—to make a good picture."

"That there is a large and ever growing demand for such productions is best evidenced by the attitude of the states rights men with whom I have talked."

FILM TARKINGTON NOVEL

"Seventeen" Chosen By Famous Players for Jack Pickford and Louise Huff Vehicle

Booth Tarkington's latest novel, "Seventeen," will be screened by the Famous Players Company, presenting Jack Pickford and Louise Huff in the leading roles. The book has won widespread popularity as one of the humorous hits of recent years. Jack Pickford will play the part of William Sylvanus Baxter, aged seventeen, deeply in love with Lola Pratt, and doomed to suffer constant torture at the hands of his irrepressible little sister, Jane.

Miss Huff will be the Jane of the comedy, her diminutive person being peculiarly well fitted to the role of that childish Nemesis to brother Will-ee, as she insists upon calling him at inconvenient moments.

VALKYRIEN SUES FOX

Valkyrien, the Danish screen star, has instituted a suit for alleged breach of contract against the William Fox Feature Corporation. Her attorney, James A. Timony, started proceedings last week. Valkyrien has only been in this country a little over a year, during which time she has starred in eight feature productions. She considers her interests as a film actress are at stake in connection with the suit she has filed.

LUNCHEON TO TERRY RAMSAY

Terry Ramsay was the recipient of a fare-well luncheon tendered to him at the Claridge on Tuesday, Aug. 29. Thirty-four callers greeted Mr. Ramsay when he sat down among his newspaper and publicity friends. Hopp Hadley gave a brief, but comprehensive history of Mr. Ramsay's career in the newspaper field all over this country, as well as his comprehensive handling of the publicity department of the Mutual.

The occasion of the luncheon was Mr. Ramsay's departure for Chicago. All his friends wished him God-speed and good luck. Harry Reichenbach, disdaining to read the speech prepared for him by Arthur James, entertained the company with humorous supposed incidents in the romance man's varied journalistic career, and Leslie Masson spoke on the joy of the newspaper man's regular receipt of Terry's press copy.

REA BERGER, after directing two Kolb and Dill comedies, is back in the harness directing straight drama. He is just beginning production on a big story dealing with a Chicago underworld theme.

WILLIAM TIDMARSH, who will be seen in the sequel to "The Diamond From the Sky," which is just going into production, is an expert horticulturist. When he is not acting, he gives every spare moment to beautifying the American studio grounds which rival Central Park in their spick and span appearance.

FOX FILM PASSES

National Review Board Approves "A Daughter Of The Gods" and Congratulates Producer

In addition to putting the unqualified official seal of approval on William Fox's spectacle, "A Daughter of the Gods," starring Annette Kellermann, the National Board of Review sent a letter of congratulation to the producer praising the film; in which not a single change or suggested alteration was advocated by the censors. The communication was the result of a resolution voted on and passed at a meeting of eighteen members of the board, and transmitted by W. D. McGuire, Jr., executive secretary.

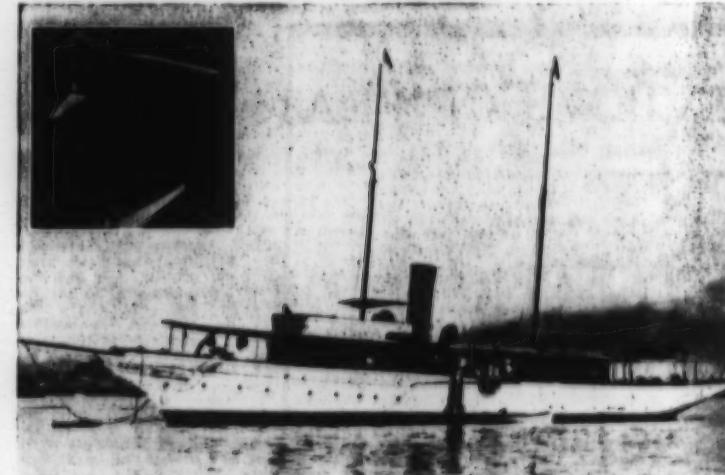
The members of the National Board of Review and a few invited guests sat with Mr. Fox and the members of his personal organization on Wednesday morning, Aug. 29, at the Academy of Music, Fourteenth Street and Irving Place, New York City, where the private presentation was made. An orchestra of forty odd pieces played the musical score written for "A Daughter of the Gods" by Robert Hood Bowers. The running time of the performance, inclusive of the intermission, was two hours and forty minutes.

Coincident with this approval by the National Board, it may be said that William Fox is now virtually ready to make announcement of the opening date for "A Daughter of the Gods," the name of the New York theater in which it will play, and other details of interest throughout the industry and to the American public.

MARRIAGE IN FILMLAND

From the coast comes the news that Mary Brooks and Alan Fisher are married. This will not interest motion picture fans until it is explained that Mary Brooks is Anna Little, of the "Flying A," and her husband is Alan Forrest, also of the American company, in professional life. The marriage took place at Santa Barbara, on Aug. 19, and is the culmination of a romance extending over two years. The happy pair are already back to work at the American studios, after a brief honeymoon.

BEYANT WASHBURN and MARGUERITE CLAYTON have been with Essanay for five and four years, respectively, yet not until "The Prince of Graustark" is released will they have appeared in a feature picture together. During the past few months they were cast for the first time together in several 3-act dramas. They made such ideal opposites that they were immediately cast for the film version of George Barr McCutcheon's famous sequel to "Graustark." The play will shortly be offered in 5 acts by Essanay.



CAPT. WILBERT MELVILLE AND HIS YACHT, THE VERGANA.

Captain Wilbert Melville, known from coast to coast as an energetic maker of motion pictures, has taken a vacation. This might not appear to be a particularly interesting item of news, were it not for the fact that the captain numbers his friends in Filmland beyond computation, and for over seven years has never stopped his activities long enough to enjoy a holi-

day. Captain Melville was formerly a well-known newspaper man of Washington, D. C. At the beginning of the seven year period mentioned above, he renounced journalism to enter the motion picture field. As a result of his work in the new venture, he today finds himself rated by the banks and commercial institutions of Los Angeles as worth over half a million dollars, the owner of considerable Los Angeles real estate, which bids fair to make a considerable increase in value within the next few years, and also the owner of a large, well conceived and splendidly equipped motion picture studio at Coronado, Cal., erected at a cost of over thirty thousand dollars, and containing the latest word in all essential requirements for motion picture making. As the director

of a single company for Lubin, his work was marked by the ability that has been conspicuous in the output of his Coronado studio, where each of the four companies with its respective director operates under his guidance. Consequently, the Melville pictures have always ranked among the best sellers released by the Lubin Company.

Captain Melville's one relaxation is yachting, and the captain is the proud owner of the handsome steam yacht on the Pacific Coast, "The Vergana," which formerly belonged to Governor Flower of New York. The vessel is 160 feet long, is driven by a thousand horse power triple expansion steam engine with two Alma boilers. Captain Melville purchased her at New York in the Fall of 1914, and took her to the Pacific Coast, through the Panama Canal, making the voyage in thirty-one days. In addition to being an expert maker of moving pictures, Captain Melville is rated as an expert navigator for, having passed the various preliminary grades, he now holds an unlimited master's certificate issued by the U. S. Government, which gives him authority to command steam vessels of any tonnage upon any waters of the world.

Norma Talmadge in
"The Social Secretary"



Your patrons will enjoy seeing Norma Talmadge change from a prim, straight-laced, spectacled secretary to a fluffy, dainty, airy girl. She does this and more in "The Social Secretary."

A Triangle-Fine Arts Play

Released Sept. 17th

**"THE YELLERY
ME-GRACE!"**



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A Golden Harvest
UNITY FILM SERVICE
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 NEW YORK

REVIEW

FILM REVIEWS

"THE SHIELDING SHADOW"

A Fifteen Episode Serial by George B. Seitz, Featuring Grace Darmond, Ralph Kellard, and Leon Bary, Produced by the Astra Film Corporation Under the Direction of Louis Gasnier and Donald MacKenzie for Release by Pathé.

Leontine Grace Darmond Leon Bary
 Sebastian Navarro Ralph Kellard Lionel Brahm
 The Bouncer Frankie Mann
 The Cabaret Singer
 The Shielding Shadow

"The Shielding Shadow" will probably establish an epoch in the production of mystery serials, since it combines strong melodrama and rapid action with an almost impenetrable mystery. It is of the type of "The Iron Claw," save that it is more finished and that the identity of the unknown character will be much harder to solve, thus giving added suspense. It is without doubt the best serial produced by Pathé, and should prove to be one of the most successful serials ever released.

The story is continued from episode to episode, but there should be absolutely no difficulty in following it, since, at the beginning of each episode, there is a brief and concisely written synopsis telling just what has happened before. The characters remain practically the same in each succeeding chapter. The only change is in the minor parts, which, of course, continuously vary. Grace Darmond is quite charming as the heroine, Leontine, and her work is always full of animation and appeal. Her screen appearance is also very pleasing. As the villain, Sebastian Navarro, Leon Bary is excellently cast, and he plays his part with much fervor. Ralph Kellard is also

well cast as Jerry Carson but, after the first several episodes, his identity is presumably lost, although he continues to play one of the leading roles. In the various episodes the supporting cast is of the highest standard.

The action is well plotted and there are numerous spectacular events, an especially big one in each episode. Nothing has been spared to make them realistic. In the first episode there is a ship burned at sea. It is not a miniature, but a real schooner that is destroyed, and the effect is startling, to say the least. "Into the Depths," the second release, has a gruesome but thrilling scene, an octopus dragging a man into the sea. For realism this incident has never been surpassed. The fire scenes at the theaters in the third episode and the earthquake in the fourth are also very spectacular and well done.

All through the picture the detailing is excellent. There are also some very fine double exposures and night lighting scenes. All through, the photography is of the highest standard. The story is well told and the directors are deserving of much credit for the effective and realistic picturization. There are also a number of picturesque natural settings, and the South American atmosphere is well carried out.

"TREASURE TROVE"

First Two-Part Episode

The first episode is introductory, but it also has a well plotted story, and its action starts at the very beginning. Leontine, an heiress, is in love with a young novelist, Jerry Carson, who is at sea in one of her father's ships. Her father favors the suit

of Sebastian Navarro, a young Spaniard. The ship burns at sea, but Jerry is saved after having been cast on an island, where resides a scientist, Diego, who has discovered a remarkable pellet. Diego dies. Later Jerry is accused of murder through the silence of Louie, who had seen the accident, which led to the death of Diego, the scientist.

"INTO THE DEPTHS"

Second Two-Part Episode

Jerry is convicted of the murder, but he manages to make his escape from the prison ship. Leontine, thinking Jerry dead and untrustworthy, agrees to marry Sebastian, but to be his wife in name only. Jerry arrives too late to save her from herself. He takes a yacht and goes to sea, stopping at the treasure island again. He takes some of the dead scientist's pellets and, before he departs, he is dragged into the sea by an octopus. Later, "The Shielding Shadow" saves Leontine from her husband.

"THE MYSTIC DEFENDER"

Third Two-Part Episode

Louie, who was a party to one of Sebastian's forgeries, continuously blackmails him. He also forces Sebastian to introduce him at the club and other places. One of the cabaret singers gets Louie into her clutches and she attempts to get a confession from him at the behest of one, Ravengar. However, she fails, and during a fire Louie is injured and loses his memory. Leontine is saved from the flames by Ravengar as Sebastian proves himself a coward.

"THE EARTHQUAKE"

Fourth Two-Part Episode

Louie strikes it rich in the gold fields, and Leontine and Sebastian, the latter fleeing from the Shadow, arrive in the little town. They also come upon Ravengar there. The influence of the Shadow leads

Louie to make a confession and Sebastian prevents him from signing it. An unseeable hand takes it and it next appears in Leontine's hands. Ravengar takes it for safe keeping and Sebastian fights for it. The town is struck by an earthquake and Ravengar again rescues Leontine but, to escape the jealous Sebastian, he is forced to jump from a high bridge.

E. S.

RESIGNATION OF DOUGHERTY

Lee Dougherty has resigned from the Biograph Company after nineteen years of service with that organization. Dougherty is one of the best known and well liked figures in filmland to-day. He began as press agent with the Biograph and worked through every department. On the resignation of Mr. Griffith he became general director. Changes in the company's policy brought about his resignation. He was responsible for the making of many big features which his good judgment and skill helped to success. Up to the present Mr. Dougherty has made no definite plans for the future.

EXHIBITORS' BALL

A special Committee of Arrangements was elected Sept. 1 to attend the details of the Thanksgiving ball of the Motion Picture Exhibitors' League, which will be held at Madison Square Garden. It consists of I. N. Hartstall, Louis Blumenthal, and William Hilkemeier. Thomas Howard was appointed chairman of publicity, printing and programmes, while Otto Lederer will have charge of the badges. At the last ball over 25,000 people were present, and an even larger attendance is confidently expected this year.

ERNEST SHIPMAN, of the Mabel Condon Exchange, Los Angeles, is due to arrive in New York on a business visit Aug. 24. He will make his headquarters at the Hotel Gerard.



PARAMOUNT

The One Complete and Consistent Service

For two years you have had the two greatest five reel features produced each week, the productions of Famous Players, Lasky, Morosco and Pallas.

On them you have built a solid foundation of success, because week in and week out, you have had the best pictures in your town, the best people to see them, and as a result the best theatre in which to show them.

For eighteen months you have had Paramount Travel Pictures, first South America and Australia, and now the most popular travel pictures ever offered, Paramount-Burton Holmes Travel Pictures.

For nearly a year you have had Paramount-Bray Cartoons, the surest every-week laugh producers your money can buy.

For over six months you have had Paramount Pictographs, the magazine on the screen that has pulled your audience out of their chairs to take part in the entertainment.

Now You Are to Have Paramount Comedies.

After two years of hard hunting, we have found comedies worthy of the Paramount Trademark. You can see the Black Diamond Comedy "Nearly A Deserter" at your exchange. Released October 2nd.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE NEW YORK, N.Y.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE PRODUCER.

Aug. 24 Lasky
Aug. 25 Lasky
Aug. 31 Lasky
Sept. 4 Pallas
Sept. 7 Famous
Sept. 11 Famous
Sept. 14 Morosco
Sept. 18 Lasky
Sept. 21 Famous
Sept. 25 Famous
Sept. 28 Lasky

PLAY.

Honorables Friend
Venus of Commerce
Each Paris a Year
The Parson of Panamint
The Big Sister
The Reward of Patience
The House of Lies
The Storm
Ashes of Embars
The Quest of Life
Anton the Terrible

STAR.

James Hayakawa
John Barrymore
Fannie Ward
Dustin Farnum
Mac Murray
Louise Huff
Edna Goodrich
Bianche Sweet
Pauline Frederick
Maurice and Florence Walton
Theodore Roberts & Anita King

PATHE "GOLD ROOSTER" FEATURES.

Patheauries
Ravage
Whartons
MacKenzies
Balboa
Patheauries
Arrow
Balboa
Popular Plays and Players
Balboa
Muratore
Thanhouser
Popular Plays and Players
Thanhouser

New York
Madame X
Hazel Kirke
The Precious Packet
The Shrine of Happiness
Big Jim Garrity
The Woman's Law
Little Mary Sunshine
The Girl with the Green Eyes
A Matrimonial Martyr
The Shadow of Her Past
The Furtive
The Girl with the Green Eyes
The Shine Girl

Florence Reed and Pauline Mariano
Dorothy Donnelly
Pearl White
Ralph Bellard and Lois Meredith
Jackie Saunders
Robert Edison and Eleanor Woodring
Florence Reed and Duncan McRae
Baby Hazel and Marie Osborne
Katherine Kaelred and Julian
L' Extrane
Burt Roland
Lina Cavalieri and Lucien Muratore
Florence LaBadie
Geraldine O'Brien and Thurlow Bergen
Gladys Hulette

V-L-B INC.

Sept. 4 Vitagraph Phantom Fortunes
Sept. 11 Vitagraph His Wife's Good Name
Sept. 18 Vitagraph The Combat
Sept. 25 Vitagraph The Fall of a Nation
Oct. 2, 9, 16, 23, 30, Nov. 6, 13, 20, 27, Dec. 4, 11, 18 "The Scarlet Runner" Serial, Vitagraph, Earl Williams

Barney Bernard
Lucille Lee Stewart
Anita Stewart
E. H. Sothern, Peggy Hyland
Vita

WORLD PICTURES.

Aug. 28 World Husband and Wife
Sept. 4 World The Almighty Dollar
Sept. 11 World The Velvet Paw
Sept. 18 World Friday the 13th
Sept. 25 World The Dark Silence

All-Star Cast, including Ethel Clayton, Holbrook Blinn, Frances Nelson and H. E. Lincoln, House Peters and Gail Kane, Robert Warwick, Clara Kimball Young

BLUEBIRD PHOTOPLATES, INC. RELEASES.

Aug. 28 The Girl of Lost Lake. Myrtle Gossales, Val Paul and Fred Church.
Sept. 4 A Miracle of Love. Dorothy Davenport.
Sept. 11 Saving the Family Name. Mary McLaren.
Sept. 18 Behind the Lines. Edith Johnson, Harry Caren and Marc Fenton.
Sept. 25 The Evil Women Do. Elsie Jane Wilson and Francelia Billington.

Sept. 3 (Fine Arts) Gretchen the Greenhorn, Dorothy Gish.
Sept. 3 (Ince) The Patriot, William S. Hart.
Sept. 10 (Fine Arts) The Social Secretary, Norma Talmadge.
Sept. 10 (Ince) The Thoroughbred, Frank Keenan.
Sept. 17 (Fine Arts) The Little Liar, Mae Marsh and Robert Harron.
Sept. 17 (Ince) The Wolf Woman, Louise Glann and Charles Ray.
Sept. 24 (Fine Arts) Diane of the Follies, Lillian Gish.
Sept. 24 (Ince) The Dawn Maker, William S. Hart.

GENERAL FILM RELEASES

Monday, Sept. 11.
(Bio.) Release for the Son of the House. Dr. (Selig) The Selig-Tribune No. 78. Top. (Selig) The Pony Express Rider. 3 R. Dr. (Vita.) Busting In and Out of Society. Com.
Tuesday, Sept. 12.
(Eas.) The Greater Obligation. 2 R. Dr. (Kalem) Patented by Ham. Com.
Wednesday, Sept. 13.
(Eas.) The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made. Com. (Kalem) The Treasure of Cibola. Episode No. 6 of "The Girl from Frisco". 2 R. Dr. (Vim Feature Com.) His Strenuous Visit. Com.
Thursday, Sept. 14.
(Selig) The Selig-Tribune. Top. (Vim) Stranded. Com.

Monday, Sept. 11. (Mutual) Star Production) The Sable Blessing. Amer. 5 R. Dr. (Mutual Star Production) Grim Justice. Turner. 5 R. Dr.
Tuesday, Sept. 12. (Cub) Harmony and Discord. Com.
Wednesday, Sept. 13. (Mutual) Mutual Weekly. Top. (Gaumont) See America First. Scenic. Cartoon Komics. Car.
Thursday, Sept. 14. (Gaumont) The Man in Black. Fantomas. 3 R. Dr.
Friday, Sept. 15. (Than.) The Heart of a Doll. 2 R. Dr. (Cub) Jerry and the Blackanders. Com.
Saturday, Sept. 16. (Centaur) Tangled Hearts. 2 R. Dr.

Friday, Sept. 15.
(Kalem) The Mysterious Double. Com. (Vim) Payment in Full. Com. (Vita.) Loot and Love. Com.
Saturday, Sept. 16.
(Eas.) The Woman Always Pays. 3 R. Dr. (Kalem) The Hoodoo of Division B. "The Hazards of Helen." Dr. (Selig) In Jungle Wilds. Jungle Zoo. Animal. Dr. (Vita.) The Thorn and the Rose. (Broadway Star Feature.) 3 R. Dr.

Week of Sept. 10. (Grip of Evil. No. 5. The Dollar King. Dr. Grip of Evil. No. 5. The Dollar King. Com. Busting the Beams. Com. Change of Heart. Dr. Pear Growing (Oregon). Indust. Historic Mobile (Ala.). Scenic. Pathé News, Nos. 74 and 75.

UNIVERSAL FILM RELEASES

Sunday, Sept. 10.
(Big U) Mountain Blood. Dr. (Imp.) As the Candle Burned. Dr. (Red Feather) The Whirlpool of Destiny. 5 R. Dr.
(Uni. Special Feature) Timothy Dobbs—That's Me. No. 5. "Hired and Fired." 2 R. Dr. (Uni.) Special Feature—The Caravan. 2 R. Dr.
(Uni.) Special Feature—Liberty. No. 5. "Love and War." 2 R. Dr.

Lew Fields, the inimitable Lew of stage-dom, who recently signed with the World Film Corporation to appear exclusively in its feature films for a number of years, has completed making Louis Mann's stage success, "The Man Who Stood Still," under Frank H. Crane's direction.

Monday, Sept. 11.
(Nestor) Nobody Guilty. Com.
Tuesday, Sept. 12.
(L-Ko) Tillie's Terrible Tumbles. 3 R. Dr. (Victor) Jane's Choice. Com.

Virginia Pearson's first photoplay for William Fox was screened under the supervision of Kenean Buel. It was called "Blazing Love." Miss Pearson's newest picture, and Mr. Fox's latest release was also made by Mr. Buel. As "Daredevil Kate" it will become known as one of the finest film productions of the entire year. The intermediate Pearson picture, "Hypocrisy," was directed by Mr. Buel.

Wednesday, Sept. 13.
(Laemmle) The Price of Victory. Dr. (Gold Seal) Love's Masquerade. 2 R. Dr. (Uni.) Animated Weekly. Top.
Thursday, Sept. 14.
(Victor) Baby's Toots. 2 R. Com. (Big U) For Her Mother's Sake. Dr. (Powers) Hunting Whales in Japan. Edu.
Friday, Sept. 15.
(Imp.) The Angel of the Attic. 2 R. Com. (Big U) The Timber Wolf. Dr. (Nestor) Speeding. Com.

Frank Powell, the man who first saw the picture possibilities of Theda Bara and Bianche Sweet, believes he has made another discovery. This time it is Veta Searl. Hitherto unknown to stage or screen Miss Searl will be seen in a prominent part in support of Creighton Hale, Linda A. Griffith and Sheldon Lewis in the first feature of the Frank Powell Productions, Inc.

Saturday, Sept. 16.
(Bison) Replaced with Universal Special Feature. "The Caravan." (Joker) In Onion There Is Strength. Com.

Heleen Holmes, in private life, is Mrs. J. P. McGowan, wife of the man who has directed all the feature pictures in which she has been starred.

MUTUAL FILM RELEASES
Sunday, Sept. 10.
(Vogue) Rolling to Ruin. 2 R. Com. (Gaumont) Real Life. Mutual Film Magazine.

House Peters and Gail Kane will be seen shortly in "The Velvet Paw," which is a political story of great importance just now, touching as it does, on the child labor problem, which has been taking up the attention of our legislators in Washington for the past few weeks.

STUDIO GOSSIP

Mabel Normand

America's Premier Comedienne
of the Screen

STAR OF

MABEL NORMAND FEATURE FILM CO.



THE TRIANGLE
is still with

FRED MACE

GOOD DRESSER ON AND OFF THE SCREEN

SHOES BY SHUBERT WIGS BY JOHN THE BARBER
WARDROBE BY "LOUIE" GUTTENBURG

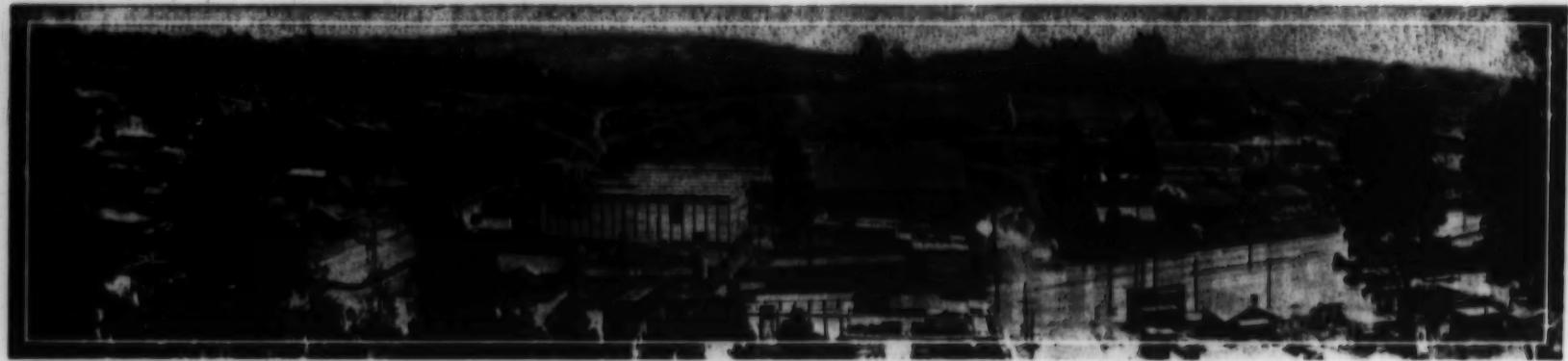
H. GUY WOODWARD

Character Comedian

Mack Sennett-Keystone

California





PANORAMIC VIEW OF THE MACK SENNETT-KEYSTONE STUDIOS

Keystone is one of the most likable studios in the whole industry. You have to camp there for a couple of days at least to realize just what a big and happy family these Keystoners are.

From its inspiring head, Mack Sennett, to its newest prop boy, it is a place of harmony and unity. The quality that impresses one most about all the Keystoners, however, is their great and manifest regard for Mr. Sennett. In their opinion his judgment cannot err—and you will have to admit that this is a wonderful spirit and one that could not prevail unless it were justified.

Therefore is Mr. Sennett rightly acclaimed the comedy wizard, for a man who can happily dominate a studio of more than one hundred people possesses a rare gift. And Mr. Sennett has done it.

The Keystone is particularly a studio of stage recruits; not people who have been on the stage at miscellaneous times and done just miscellaneous things, but people who have made names for themselves in the profession; people whose names on a vaudeville bill or any production mean something.

And, because there are perhaps more stage people at this studio than at any other studio in the industry, it is one of particular interest; also of particular entertainment.

On the Keystone stages a continuous vaudeville performance goes on from morning till night. The reason may be that it is a home of laughs for the public. At any rate, a day at the Keystone Studio is worth more than one visit to the funniest vaudeville programme one might go to see.

It's a big place, this Keystone Company of Mack Sennett's. It is built up for a block on either side of Alessandro street, in Edendale. That, on which the main stage is situated, extends its territory back over wooded hills and offers a building site for any kind of a set that the directors happen to need.

The executive offices, main stage, swimming pool, electric lighted studio and another outdoor stage, the photographic department, "prop" rooms and cafe all are grouped here together, while, across the street, the scenario department has its quarters in a little bungalow owned by the studio, and here also there is built a large stage surrounded by fenced-in property, where many of the so-called stunts are staged.

No floor space goes to waste on any of the Keystone stages. The sets are built close, and often, to get from one end of the stage to another, the devious way to accomplish this purpose is to follow a course very similar to a number of letter "S's," one running into and overlapping the other. "The House of Mirth" on the Zone at the San Francisco Exposition was, if anything, a little less intricate than is a stage of Keystone sets.

But there is no difficulty in the working thereon. The Keystone people seem to have a knack of being where they are wanted, to be *WHEN* they are wanted to be there, and apparently no such thing as friction exists between director and player.

Happiness, good humor, and fun dominate the daily life, work and play of the Keystone.

One of the happiest penalties you might receive would be a sentence of a day or more to be spent on the Keystone lot.

The history of the work and rise of Mack Sennett is an open book to almost everybody who knows the Mack Sennett name. He is associated closely with the early days of the Biograph Company where he, Mabel Normand, Ford Sterling, and Fred Mace formed a quartette that the world of pictures would find it hard to surpass.

Previous to pictures Mack Sennett had acquired much knowledge and experience of the speaking stage from several years of association with it. He was one of the first to see the big possibilities in the mo-

KEYSTONE

The Home of Mack Sennett and the Film Comedy

By MABEL CONDON

tion picture field and his secret desire was to some day put on a comedy.

His opportunity came with the old Biograph Company. And the comedy he produced was so full of slapstick, which until then was unheard of, that the Biograph management was horrified and said "It will never go!" "Now just you let me alone and I will show you," was the attitude taken by Sennett. "If you find the pictures I make don't sell I am perfectly willing that you tell me I am on the wrong track.

But they have sold, that is the answer. Of course the pictures sold. They sold so fast that it was not long before the Biograph Company lost its comedy director and Los Angeles and the New York Picture Company were the gainers.

He established a little office, so inconspicuous that people seeking the Keystone Studio were known to pass it several times before realizing that the tiny building on a corner lot in Edendale was it.

Then it began to grow, and like a mushroom it spread, annexing acre after acre until it is now one of the largest studio sites in the entire industry.

The original wooden structures established four years ago have all given way to buildings of concrete. The studio's entire equipment is up-to-date in every detail.

A big plunge is at the disposition of the players whenever they have an hour of leisure, and from cafe to dressing room every convenience possible is provided his people by Mack Sennett.

Making a slight departure Mr. Sennett has ordered the production of light comedy at his studio and several of this variety have already been completed.

He is the man who practically controls the film comedy market. That seems an assured fact. Other companies make comedies. They sell them. The sale would not be so good probably if the output increased twofold. The Keystone output

could quadruple itself and yet there would be a demand for Keystones.

This briefly is the outline of the thing Mack Sennett has done in and for the motion picture industry.

THE KEYSTONE EXECUTIVE HEAD.

George W. Stout is the magical name when it comes to the solving of difficulties and the smoothing out of seemingly unsmoothable wrinkles in studio management. He is the genie who can bring order out of any chaos and his executive ability is unsurpassed.

Mr. Stout has had much to do with the development of Mack Sennett's Keystone studio. He affiliated with Mr. Sennett early in the history of the Keystone organization and came to him as a man of several years picture experience. Therefore did he have the detailed knowledge and experience of the task before him—namely that of keeping all the reins of regulating the individual departments of the studio out of entanglement and seeing to it that each department not only escaped chaos but had a satisfactory and noticeable growth.

He is a young man, this executive wizard, not more than twenty-seven years old anyway. Those who have been in the industry for the past seven years will remember Mr. Stout when, at the age of twenty, he came into the New York office of the New York Motion Picture Company. That was his introduction and within a very short time he was acknowledged as a most important factor in this organization of rapid growth.

Shortly after the forming of the Keystone, four years ago, Mr. Stout came out to Los Angeles to add his magic touch to the new organization, which already began to give promise of its present importance in the film world.

He has meant much to it and its accession to this degree of accomplishment.

A charming personality, plus big capability puts George W. Stout into a class by himself in the executive end of the film business.

HARRY L. KERR.

Mack Sennett seems to put his faith in young men. The important business held by Harry L. Kerr, twenty-five years old and assistant business manager of the Keystone Film Company, is one proof that this is so.

Mr. Kerr hails from Chicago. He was somebody to reckon with in the latter city, being a criminal investigator who could be relied upon to bring in what he went out after. He worked on the celebrated Lorimer case in the office of District Attorney Crowe and also on the Sub-Treasury Robbery, which meant the loss of \$178,000 to Chicago.

The hotel business later claimed Mr. Kerr, the management of Chicago's La Salle Hotel being his start in this line of endeavor, and coming to Los Angeles, he became assistant manager of the Van Nuys Hotel. It was here he formed the close acquaintanceship of Mack Sennett, who was a guest at this hotel.

Always keen to add to his own forces whatever power would advance the interest of his company, Mr. Sennett took Mr. Kerr from the Van Nuys and gave him the important task of auditing the books of the Keystone Film Company. The result was more than satisfactory and now one of the most valued of the Mack Sennett lieutenants.

THE PHOTOGRAPHIC DEPARTMENT.
Paul Grenbaugh heads the photographic department of Mack Sennett's Keystone Studio and, as we all know, this is one of the most important units in any film studio. Mr. Grenbaugh is an artist of exceptional merit. He combines extensive knowledge of still photography with that of painting, motion photography and secret details in developing, which gives to his work the so-different result and one

(Continued on page 38)



1. ALICE DAVENPORT, CAROLINE ROENBECK, AND LOUISE FAZENDA MAKING LAUGHS AND LACES. 2. AMONG LIFE'S SWEET THINGS: VICTOR POTE AND THE KEYSTONE KANARY. 3. THE MABEL NORMAND SMILE. 4. HUGH FAYE WITH RAY GRIFFITH AS A CYNICAL LISTENER. 5. FIRST LIEUTENANT TONY O'SULLIVAN WITH HAMPTON DEL RUTH, SCENARIO EDITOR.

MACK SENNETT TALKS ON THE MAKING OF THE KEYSTONE COMEDY

There's a Wide Difference, He Says, Between Making Pictures and Making Keystones

Mack Sennett said "Let's go in." So we crunched in. The Sennett office-rug was rolled into a corner, two Sennett office-chairs were in obscurity and the midst of general renovation, but allowed themselves to be drawn up in front of the Sennett desk. We appropriated them—and waited.

Discomfiture reigned.

The atmosphere registered the mental question—was Mr. Sennett to be asked, "What were his plans for the Keystone Company?" A wireless assurance that no such prosaic question was in the offing dispelled gloom—and Mack Sennett talked. Among the gleanings was the information that future Keystone plans have to do with the forming of additional companies, and the taking-in of more ground space.

There was a chuckling return to old Keystone days when Mr. Sennett's artillery comprised a bag of bricks, at least six custard pies, one heroine, one hero, one villain, a rope for possible hangings, one cameraman, the police department and no script.

But now!

Twelve companies go to make up the Keystone family; the just completed new stage accommodates several baseball teams which spring into action during the noon hour; a couple of hundred people are furnished work daily at this studio; and the man who, in the final, works out every script, supervises every production, who can jump in in emergency and direct any picture being made on the lot, and who is present at the cutting of every picture, is Mack Sennett.

"First I go over the script and put in new business; then I rehearse the company in it and put in more new business, a stenographer noting these changes; then I keep watch of its making, see it run in the projection room, and pick out the laughs and chain them together at regular intervals with parts of the story. It is released—and what does the public say?

"If it makes them laugh often it is a good 'Keystone'; if not, it's a poor 'Keystone.' You never hear of a Keystone being a bad 'picture.' We are our own competitor; that makes it hard, because we never have a chance to compare our work with what the other fellow is doing; our

standard of comparison is our own product. People have said 'Why doesn't the Keystone make refined comedy?' I don't know what they mean by 'refined'—but if the Keystone made any other type of comedy than it is making, it wouldn't be Keystone. One of the hardest things I have had to do is to keep my viewpoint as to what the Keystone should make, and not let it be influenced by what some critics and other people suggest, in the way of what the Keystone should do.

"A Keystoner acquires a different education than any other motion picture player. He learns concentration and rapid brain work by having to think of ten things and a variety of emotions in quick succession. It's a horrible thing to see some one's mind stop in front of the camera; and this happens at times with people who are new to Keystone methods.

"Making 'pictures' and making 'Keystones!'" and Mack Sennett finished the sentence with a Keystone shrug, thereby denoting wide difference between the two.

(MORAL: A Keystone may be a picture, but a picture is not always a Keystone.)



HARRY L. KERR,
Assistant Business-Manager, Mack Sennett
Keystone Studio.

TONY O'SULLIVAN AND KEYSTONE.
Tony O'Sullivan is a loyal Irishman who casts his faithful eye from one end of the Keystone lot to the other and can tell you in that one glance everything that is happening on the entire Keystone domain.

He knows all about making Keystones. Hasn't he been at Mack Sennett's right hand ever since that right hand began to wave about in violent direction of violent comedy in the name of Keystone?

It is Tony O'Sullivan to whom Mack Sennett hands over any matter of stage confusion and knows that it will be instantly smoothed out. He is everywhere where there is Keystone activity. He knows exactly what everyone is doing always and it is his big knowledge of people that helps him provide any number of the Keystones with individual types.

He is a man quite necessary to Mack Sennett and Keystone production. This genial Tony O'Sullivan of quiet Irish efficiency and a thorough knowledge of things Keystonesque.

SOCIETY FOLK AT KEYSTONE

Mrs. William K. Vanderbilt, Jr., and a party of friends visited the Triangle-Keystone studios a few days ago. They looked over some exciting events on the Mack Sennett lot and were drenched by a fire hose, when some silken hangings caught fire from a property man's cigarette.

ACTIVITIES AT KEYSTONE

Slippery Slim has been added to the Triangle-Keystone staff of fun makers. He appeared with Essanay for a number of years and has lately been connected with the Universal. In private life Mr. Slim is M. Potel, and he hails from Indiana.

Slippery's first picture under Mack Sennett's direction will be made at Yosemite, and it will include a number of roller-skating episodes.

Little Betty Marsh has been borrowed from the Fine Arts studio and is now assisting in a Triangle-Keystone comedy, in which Louise Fazenda, Charles Murray, and Wayland Trask are the leads.

George W. Stout, business-manager of the Triangle-Keystone studios, has returned from the Coast from an extended stay in New York. He was welcomed back with a dinner at Levy's, Charles Murray presiding as toastmaster.

CHARLES GERMAN, who plays the role of Lord Castileman in the ten-reel Western production, "The Light of Western Stars," is an Englishman by birth, comes from a theatrical family and has been on the speaking stage for a number of years. In his professional career he has circled the globe several times.

EUGENIA BAZAZZI has been cast for the role of Lady Rens in the Selig production of "The Garden of Allah."



1, Ora Carew Showing Versatility; 2, "Baldy" Belmont in the Act of Proving to an Unsympathetic Acquaintance that He Is Thirsty; 3, Polly Moran in a "Can You Imagine It?" Moment; 4, Charles Murray Explaining the Composition of a Keystone Trick to Dale Fuller; 5, Vivian Edwards Practising the "Go-by" Look She Will Give "Shorty" Hamilton in Their Next Picture; 6, "Slim" Somerville, Bobby Dunn, and a Popular Keystone Prop; 7, James A. Donnelly and Joseph Callahan, Recalling Old-Time "Legit" Stories; 8, Wayland Trask and Billy Colvin, Debating "Is It to Be the Ball Game or Are We Called?"

"KEYSTONE MABEL" REIGNS IN A STUDIO ALL HER OWN

Mabel Normand Is a Popular Screen Star, Holding the Affection of All Her Co-Workers

"Keystone Mabel" she is called, and the title conveys but a little of the big affection held for her, not only by her co-workers, but also shared by every one else who knows her.

She has a studio all her own on a site all its own, and, from Sunset Boulevard, where you can look down at it through the green lacing of pepper trees and a setting of gaily-hued flowers, you can see it a block or two away. It stands there, independent and feminine, looking for all the world like a Japanese structure, its base and top of restful green, and its walls of cool white. Across its top runs a wide black-lettered white sign announcing "THE MABEL NORMAND STUDIO."

It is here that the Mabel of the Films hold her court. For the past two months she has been at work on a comedy-drama that promises to be new and different. But whatever its distinction, it will have as its foremost drawing power the personality of Mabel Normand.

For she is all personality, this little lady of black hair and big black eyes, and the small feet that toe-in in true Keystone style. In everything she does there is personality.

On the occasions of her frequent visits to the Keystone Studio she is greeted from across the lot, from the end of the set, from the depths of the swimming pool and from the top of the stairway which leads out of the cafe, and which serves as ob-

servation platform for whosoever wants to see who else happens to be on the big stage. And to all greetings flies the Mabel Normand smile and the Mabel Normand merry voice. She kisses some, shakes hands with others, waves to the more distant ones, pats the goat, the cat and the parrot, and meets with pleasing dignity the stranger who requests a Mabel Normand introduction.

Any one who enjoys so universal a liking as does Mabel Normand merits it. Mabel enjoys it, cherishes it—for it is hers by rightful possession.

In her own little studio with its own prime row of flower boxes and the tangled wild growth of California shrubbery and flowers which flourish at a respectful distance, she works, receives friends and puts on her make-up in state. For her dressing room is not only that. It is a complete suite made comfortable and restful with wicker furniture and dainty cretonnes—the whole reflecting the individuality of its owner.

Of all her varied possessions, however, the one that Mabel Normand cherishes most is the sincere liking of her Keystone friends. For it is indeed a tribute to be first in the minds and hearts of the people with whom you have worked and played for a period of years.

"Keystone Mabel" she is called, though she is in reality the World's One Mabel.



Copyright photo by Keystone Film Co.

MACK SENNETT AND A PORTION OF THE KEYSTONE PLANT.



(Top), Eddie Sutherland, Dale Fuller, Earle Rodney, and W. L. Biby Caught in a Keystone Pastime. (Bottom), "Billy" Colvin and Frank Hayes with Their Favorite Magazine.

BEHIND THE PUBLICITY The Men and Women Who Blaze the Way for Keystone

C. J. POSTE was sent out to the Coast a few months ago to take the place of Carlyle Ellis, the latter having decided to return to the New York office of Triangle publicity center. Mr. Poste is an experienced writer for both newspapers and magazines. He is author of considerable fiction, and his one hobby is chess. Through his offices Triangle's New York publicity bureau is kept supplied with the newest and latest happenings in its three Coast studios. An important office is that of Mr. Poste.

GRACE WILCOX is one of the recent valuable additions to the Triangle programme. She is one of its special writers, and was but recently annexed to the Triangle offices in Los Angeles' down town district. She brought with her several years of newspaper experience and came directly from the Los Angeles *Daily Tribune*, on which staff she was a feature writer. She has taken quickly to the film game and has a ready and big understanding for film plays and players. She is the capable assistant of C. J. Poste, who has charge of the Triangle publicity offices in Los Angeles.

FRANK BUCK is the man who has organized a system of real publicity out at Mack Sennett's Keystone Studio. Said publicity conducted along newspaper lines, each item guaranteed to contain a news-punch. Frank Buck took over this task of film publicity about four months ago. It followed his over a year in San Francisco, where he was manager of the Zone Exploitation Department of the Panama-Pacific Exposition at San Francisco. There he ably handled a big staff of people, and it was his department that arranged for the special events of the Exposition's year. "Newspaper-men's Day" in itself was a tribute to the ability of Mr. Buck, who made of it the fifth biggest day of the entire Exposition. Expert advertising is Mr. Buck's particular forte, and he has served in this position on newspapers in Chicago and several other big cities. He was manager of the Chicago Auditorium during the time it played advance vaudeville and for two years he was manager of the American Music Hall in that city. He was with the Western Vaudeville Association at its start and for several years thereafter. He has traveled much, several years of roaming taking him into South America, and into various parts of Europe. He has brought to his position at the Keystone Studio the combined results of several years' valuable experience.

ERNEST G. DENHAM is the able assistant to Publicity Chief Frank Buck at the Keystone Studios. Mr. Denham is a newspaper man whose training inspires him to "do things now." He is one of the few who never leave until tomorrow what can be done today, and therefore is he of especial value to the Keystone's busy publicity department. Mr. Denham has worked on copy and telegraph desks of a number of big newspapers throughout the west. He served as editor for the executive Scripps Newspaper Service and his work is recognizable as that of a trained newspaper man.

THE BUSY KEYSTONE FOLK AND THEIR BUSY CAREERS

The Players Pause Between the Custard Pie Foundry
and the Bathing Pool to Talk About Themselves

FRED MACE was one of the pioneer legitimate comedians to go into pictures. "Nickel actor," others of his profession used to call him eight or nine years ago, when Fred made his first motion picture venture. Now all of those who "hurled" Nickel actor" at him are in pictures themselves today. The Biograph was his first affiliation. He was there even before Mack Sennett. He played a stage engagement after that, but it was his last. It was "The Chocolate Soldier." Mr. Mace is a man of ideas. He had two notable ones a couple of years ago, but they came a little bit too late. One was the establishment of a screen players' club. The Screen-players' Club in New York was established

a wonderful ranch, which is in the half way state of completion somewhere not very far outside of Los Angeles. For years it had been the Swain ambition to possess a hog ranch. When he settled down (for the rest of his natural life seemingly) at Mack Sennett's Keystone studio he forthwith betook himself to a real estate office and the ownership of property on which he founded an immense hog ranch. Thus easily was his ambition gratified. Shortly, a big house, acres away from the hog ranch, will be erected, and Mr. Swain's big idea of hospitality will prevail there. He has given the screen some of its funniest pictures, and the public is made glad by every announcement of a Mack Swain Keystone picture.



(Top), Mabel Normand Believes in System, Hence Her Appreciation of Charles C. Fais, the Keystone System Man. (Bottom), John Glavey, Assistant to Hampton Del Ruth, Hearing All About Hugh Pay's New "Lid."



THE MABEL NORMAND STUDIO.

1, Paul Grenbeaux (Keystone Photographer), with Two of the Several Albacore with Which He Presented Keystone Folk After a Cruise to Catalina; 2, Gloria Swanson and Bobby Vernon in a Cafe that Was a Perfectly Good One Before Bobby Vernon Drove a jitney Bus Into It; 3, Mary Thurman Remarks, "Howdy Do?" 4, Claire Andrew Figuring Up a Week's Wardrobe; 5, A Hard Job: Mack Swain and Polly Moran Straightening Out Frank Hayes; 6, "Baldy" Belmont, as You Sometimes See Him.

immediately thereafter by somebody else. The other was to name himself "The funny man of Motion Pictures," only John Bunny got there first. Mr. Mace says so himself. Though he has one or two other picture connections he is best known everywhere and to everybody as an original Keystoner. Being on the Keystone to Fred Mace means being at home.

MACK SWAIN introduced himself, his make-up of upstanding brush-like mustache and heavy black brows into the Keystone comedies three years ago. It was an acquisition of considerable value, and Mr. Swain has developed into one of the screen's best known funmakers. Mack Swain and Mack Sennett were old-time friends in long ago theatrical days. He had a vaudeville act, and it was out of this that he precipitated himself into the midst of Keystone stunts. He created the well-known character, Ambrose; his style of fun making is always fresh and has the quality of spontaneity to it. He is guaranteed to make any one laugh. Without his make-up he is an impressive looking personage, and though the general public does not know it, harbors wonderful plans for

SIM SOMERVILLE and BOBBY DUNN, inseparable in work and play, must not be done the injustice of separation in type. They are a laugh producing duo; Somerville, long and easy going, and Dunn, short, muscular, heard from always in whatever vicinity he happens to be. If Somerville betakes himself to the hot tamale wagon which stops daily in front of the studio, out of nowhere seemingly marches Bobby Dunn in Somerville's wake. For years they have been thusly friendly, report those who know. Jesters, each often turns the tables upon the other. Last New Year's Eve, for instance, Slim Somerville did a "Keystone" to Bobby Dunn. Instead of Bobby's taking it good-naturedly as he was expected to do, and as he and Somerville generally take things, he called a policeman, saw Somerville safely ensconced in jail at Venice, declaring all the time that he knew not the long, thin man who had assaulted him. Then, when the night was quiet and the sheriff was asleep, brought a ukulele and serenaded Somerville from outside the barred windows. They go to make up a team that makes you laugh whether you will or not. Before going into pictures,



A FRONT VIEW OF THE SENNETT-KEYSTONE STUDIOS.

Bobby Dunn was champion stunt diver. You know the kind, off of a hundred-foot diving platform into four feet of water. So you see he really was meant to be a Keystoner, and with Slim Somerville, is responsible for many of the Keystone laughs.

WILLIAM G. COLVIN, fat, bright eyed, and decidedly a type, ventured into the Keystone executive offices one recent day bound upon making the acquaintance of Keystone dignitaries. In the Colvin capacity of engagement manager of the Mabel Condon Exchange. But lo! Hampton Del Ruth shook him merrily by the hand and offered him a Keystone engagement. Colvin hesitated and was lost. So the exchange gladly loaned its comedian engagement manager to make fame and laughs in Keystone pictures. Colvin, for the past four years one of Oliver Morosco's lieutenants and fat comedian of Morosco's Burbank Theater Stock company, also stage director for same, has been an established figure in the theatrical profession dating back as many as twenty years. He and Ernest Shipman have been chums for all of that time, and it was with the Ernest Shipman productions that he and Mr. Shipman took a big number of productions on tour through Canada, the United States, and Australia not once, but many times. The Colvin-Shipman alliance in the theatrical game is a well-known one. It helped make for the history of such productions as "The Bonnie Brier Bush," "When Knighthood Was in Flower," "The Shepherd King," "Puddin' Head Wilson," "The Barrier," and many others. Among the artists handled jointly by Colvin and Shipman were Walker Whiteside, Mary Shaw, Kelsey and Shannon, Alberta Galatin, and Edmund Bresce. Theodore Roberts, Andrew Robson, Thurlow Bergin, and Florence Roberts were also under their management.

LOUISE FAZENDA is a Californian; more than that, she has lived in the immediate vicinity of Los Angeles all her life. You could not do otherwise than cultivate a wonderful liking for Louise Fazenda. She gratefully recalls the dramatic lessons given her four years ago by William G. Colvin, then comedian and stage-manager of Oliver Morosco's Burbank Stock company. Mr. Colvin recognized Miss Fazenda's talent for comedy, and meeting her for the first time since then on the Keystone lot a few weeks ago, told her "I knew you'd do it." Miss Fazenda had some experience at the Universal before coming to the Keystone, but once at the latter studio Mack Sennett realized that she was one of the ones who really belonged there, and the position she now holds is a big one.

WAYLAND TRANK, big, blond, and capable, belongs in the niche the Keystone has picked out for him. He came a Keystoning after various experiences in various legitimate productions and in vaudeville. He was with Max Figman for several seasons and created the role of Vincent Drew in "The Truth Wagon." He alternated in comedy and drama with equal success, but with a strong personal liking for comedy. This he was able to gratify when he accepted the Mack Sennett-Keystone invitation. He is a popular figure in popular Keystones.

(Continued on page 36)



MACK SWAIN
 ————— THE —————
ORIGINAL AMBROSE
 ————— DIRECTION OF —————
FRED FISCHBACH
 TRIANGLE KEYSTONE FILM CO., Los Angeles, Cal.



CHARLES MURRAY
CHARACTER COMEDIAN

Mack Sennett-Keystone

California



JOSEPH "BALDY"
BELMONT

FEATURED COMEDIAN

Mack Sennett-Keystone California



HARRY WILLIAMS

now at

MACK SENNETT-KEYSTONE STUDIOS

says

"I love old Tin Pan Alley—
 But this is the life, boys."

Los Angeles



California

(Continued from page 34)

ALBERT GLASSMIRE has had wide experience in the picture game, both as writer and director. Right now he belongs to the scenario staff of Mack Sennett's Keystone Company, and is busy at present thinking up new laughs daily for Keystones. He served a creditable term with the Biograph Company as film and sub-title editor. And he has the distinction of being a playwright. "A Tale of the Hills" and "Within the Lines" are two of his stage plays which have been produced. "The Devil's Workshop" is the name of the third, and one, it is said, that is slated for production shortly by William A. Brady in New York. Before his picture debut Mr. Glassmire successfully filled a position of stage director with several New York companies.

CHARLIE MURRAY was born to make people laugh. There is no doubt at all but what that was the mission upon which he was sent into the world. And he is making good at it. For years Charlie Murray and Della Mack were well known in the vaudeville world. He originated a new sketch every year, and, it is said, was sponsor for "McFadden's Row of Flats." Out on the Keystone lot, where Charlie has been the big humorist for more than a year, he is as popular as he is funny; also he is as funny as he is popular. It is Charlie Murray who presides at any benefit when a presider is needed. He officially starts baseball games and auto races and, yes, he has been known to serve as referee at some of the popular Vernon bouts. Biograph films were gladdened by the work of Charlie Murray for two years before his becoming a Keystoneite. But it is in the latter category that he really belongs.

VIVIAN EDWARDS is a California girl and has made her home at the Keystone studio for the past two years. It was her first film position and she retains it with added credit to herself and each new production. Like most Californian girls, she is particularly fond of horseback riding, and this exercise is a daily ride. She lives at the beach the year round. She will be remembered for her work with Joe Jefferson in the four-reel, "A Modern Enoch Arden," in "The Village Blacksmith," and any number of other uproarious Keystones. She has just been cast in the picture with Shorty Hamilton, Slim Somerville, and Bobby Dunn, and the combination is proving a happy one. Of course, Miss Edwards has a hobby. It is odd jewelry, which she designs herself, and her collection is a large one.

Was Popular Stock Star

"JOLLY" DELLA PRINGLE is known throughout the length and breadth of the theatrical profession, and she has done much to make the title "Jolly" a fitting one. She had her own company for twenty-five years and until she became a stock member at Mack Sennett's Keystone studio there had been but one occasion in her life when she had worked on salary only, that was a two weeks' engagement with Oliver Morosco several years ago. For the past ten years she headed her own stock company, taking it throughout all the cities of the United States and into Canada. Always pleasant and agreeable, Jolly Della Pringle fits well into the life of the Keystoners.

PEGGY PEACE is always seen smiling. Peggy is one of the most popular girls at the studio. She is a California girl. She played her first picture as a biographer, and for some time was under D. W. Griffith's direction, "The Mothering Heart" being one of her first pictures. She came to the Keystone two and one-half years ago. When Ford Sterling founded his own company Peggy was a member. She spent several months at the L-Ko studio and three months ago returned to the Keystone fold. Since then she has appeared in "Bubbles of Trouble" and "His Bread and Butter." Keystoning has no dangers for Peggy. She thinks it wonderful exercise.

POLLY MORAN is one of the Keystoners whose name takes one back to the early pictures made by Mack Sennett. She is an out-and-out comedienne, and it looks as though Keystone is her home for the remainder of time. At any rate, there is a perfectly happy home for her at present, and Polly industriously arises early somewhere in the Hollywood foothills, wipes the day's before dust off of her five-passenger car and assiduously climbs into the seat back of the wheel and, going slowly so that she may wave at all the other studio folk who pass bound for the other studios, Polly Moran reaches the Keystone plant and makes up for the day. She is a friend of everybody. After several years of globe-trotting on various theatrical circuits the acme of happiness was reached when Polly built herself a lovely home in the foothills of Hollywood, and called the Keystone her permanent theatrical address.

MARY EMOY has been on the legitimate stage for sixteen years when she joined the Keystone forces very nearly two years ago. Consequently, she brought to it much comedy experience. Possessing an unusual contralto voice, she worked under the management of many of the big New York managers. She appeared with the Ziegfeld's Folies, with Elsie Janis in "The Hoyden," and was under Henry W. Savage's management for many years. A tour in vaudeville was successful. With Harry Gribbon she appeared in "The New Coachman" over a big time circuit. She came to Los Angeles two years ago to fill a Morosco engagement in "The Stubborn Cinderella" and other musical offerings. Mr. Morosco put on at his Los Angeles theater. It was at that time she had her first picture experience. It was at the Keystone studio with Mr. Gribbon and, after a brief trip north and a few months of the L-Ko studio, she returned to the Keystone fold.

CLOSE-UPS OF THE SENNETT KEYSTONE PLAYERS

Brief Accounts of the People who Pursue the Elusive Laugh

HARRY GRIBBON dislikes biographical facts. He does not care to read them about anybody else, and he says he knows that nobody else wants to read them about him. Therefore, does he shun anything like an approach to a biography. There are a few general known facts regarding his theatrical career. Fifteen years in the legitimate game about seems to be Mr. Gribbon's stage sentence. Most of that time was spent in light opera and musical comedy. For Mr. Gribbon possesses a voice. Two years ago Mr. Gribbon deserted the Morosco management and "The Red Widow" for a "flyer" in Keystones. He left, remaining away for a short time, but eventually discovered that there is no home like Keystone, so made a quick return.

brown eyed, and one of the much-in-demand Keystone leading women, to which title she has answered for the past ten months. She was never on the stage and admits it. That fact, however, handicaps her not at all in making aeroplane ascents, doing water stunts, and in other ways proving she is an apt Keystone. She possesses a quality of unafraid, as anyone would guess who sees the recent Keystone, "She Loved a Sailor," will note with awe her fight with Joseph Swickard and thereafter cultivate the acquaintance of this very gentle looking little girl with some trepidation. Three months ago Miss Anderson had her first picture experience at the Reliance-Majestic

Oily Scoundrel," and "A Surf Girl." At present she is playing her first emotional lead, which requires her to be dressed in regular clothes. It is a happy trio, Dale Fuller, her parrot and the mother cat.

JULIA FAYE was already well known to picture patrons when, several months ago, she took herself, her talents, and her unassuming prettiness over to the Keystone studio. Miss Faye for some time had been a member of the Fine Arts studio, and it was after her creditable appearance as the Shepherd Boy in De Wolf Hopper's picture, "Don Quixote," that she decided to accept the larger salary, plus larger parts, at Mack Sennett's Keystone studio. She is a fearless little lady, this Julia Faye, and it was only the other day that she worked in a burning set until her wrap was taken from her by the flames, and Julia, with shoulders that smarted from the heat, dashed into the scene and dashed out just in time to escape the falling wreckage. That, quoth the many who witnessed this scene, was screen bravery.

Louella Maxam a Florida Girl

LOUELLA MAXAM—spell the last name backwards and you will find it is the same coming and going. Its owner is blond and possesses blue eyes, which take just the right light in a photograph. She has been at Mack Sennett's Keystone studio for eight months, though her picture experience covers almost four years and embraces service with the Universal and Selig companies. At the latter she was doing the daring stunts which a Tom Mix leading lady is expected to do. She is a Florida girl, Louella Maxam, but has lived in California the last fifteen years. She is working with Mack Swain, and her first picture at the Keystone was directed by Mack Sennett personally. She has appeared with Mack Swain in "The Movie Star," "His Bitter Pill," and one or two other pictures; and in one now in course of production as yet unnamed.

JOSEPH T. BELMONT is his dignified name, but everybody knows him as "Baldy." Meeting him these days around the Keystone lot, nicely arranged black wavy locks neatly decorating his forehead, you wonder why the name "Baldy," and he tells you that the black locks are a delusion and a snare, for they are false. 'Tis a toupee that Mr. Belmont is wearing, as his recent pictures have called for being a dashing, handsome juvenile lead. His stage experience is an open book to all who have been connected in any way with the profession. He has done commendable things on the stage and, going into pictures, has distinguished himself. He was a director at the Fine Arts studio and sometimes an actor. Several months ago he changed his address to read Mack Sennett's Keystone studio, and he is one of the best little Keystoners that plant now claims.

HUGH FAY came from a successful stage engagement to assume unrecognizable make-up and to do things laugh producing in Keystone pictures. Tall, thin, and looking like a successful stock promoter when out of make-up, is one of the reasons that few people recognize him when off the screen. He has been engaged for the past several weeks in a Keystone production which has for the foundation of its many laughs a pair of queer looking objects which he wears on his feet, and which enables him to walk on the water. There is no plausible reason why both the picture and Mr. Fay will not be a real riot when the water walking shall be released. It was a happy thought on the part of Mack Sennett bringing Hugh Fay into the Keystone family.

ED KENNEDY possesses a big Irish voice which makes itself heard not only in whatever vicinity. Bib Ed Kennedy happens to be in, but also across the lot, up the hill, and around the next corner from where he isn't. He is the Keystone man who wears the fiercely outstanding mustache of midnight blackness. In make-up, he would bring fear into the blackest heart of the blackest blackhander. He had several years on the stage in musical lines, was a vaudevillian and then decided that pictures would be much better if he were in them. Sacrificed stage ambitions and accepted a satisfying salary with Mack Sennett's Keystone Company.

ORO CAREW is another Keystoner who is a recruit from D. W. Griffith's direction at the Fine Arts Studio, where she played dramatic roles. Mack Sennett saw in her possibilities for her becoming a valuable member of his own Keystone players.

LITTLE MARY CAREW is one of the to-be-depended-upon kind who makes for the success of whatever she undertakes. Before pictures, this little Carew lady played soubrette parts with the Gaiety Stock Company in San Francisco and had other theatrical experience in other western cities. Out at the Keystone Studios she is regarded as one of its very best little leading ladies and makes for the decided success of whatever picture her work graces.

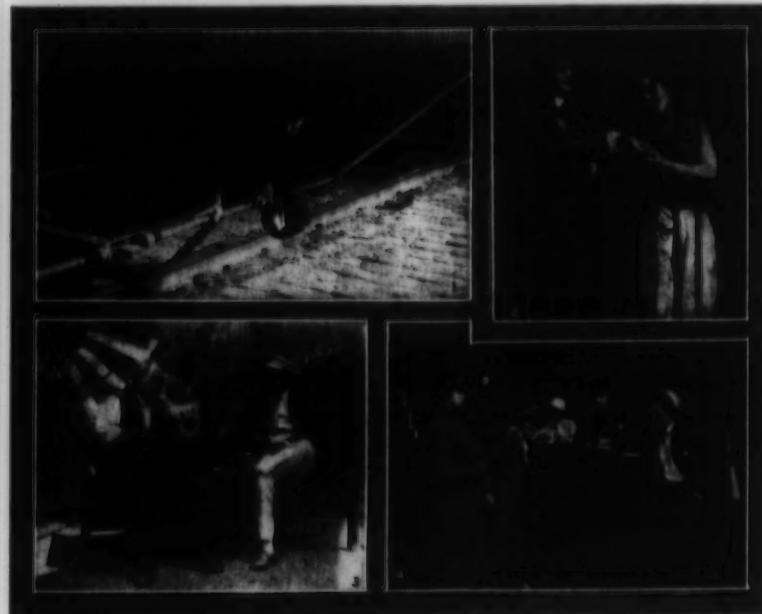
KEYSTONE

(Continued from page 32)

which makes Mr. Grenbaugh of decided value to the studio of his allegiance. The Panama-Pacific Exposition at San Francisco gave valuable space to an exhibit of Mr. Grenbaugh's photographic work.

He is French. He has photographed objects and famous places all over the world, but his heart is in his work at the Keystone Studio, where he is held in high regard by Mr. Sennett and others of the studio's executive staff.

Mr. Grenbaugh's great recreation is fishing. He has a launch which takes him to Catalina every week-end, and from where he returns always with big fish to divide among his friends.



1. LOUELLA MORAN RIDING THE BRAKES OF A BOX CAR AT FORTY-FIVE MILES AN HOUR. 2. PEGGY PEACE AND BOBBY DUNN LOVE-MAKING BEHIND BARS. 3. NICK COGLEY, FRED MACE AND H. GUY WOODWARD, THE PINOCHLE FIENDS, AT IT AGAIN. 4. THE KEYSTONE KOP, "BLANCHE" PAYSON, ARRESTING BILLY GOVE, JACK PERRIN PLAYING DETEC-A-TIVE.

CECILE ARLEY is the only red-gold haired girl at the Mack Sennett-Keystone studio (maybe you are wondering just who Miss Arley is—for your enlightenment only, and by no means to remind Miss Arley of the name Arnold, by which you formerly knew Miss Arley, I will tell you that she rechristened herself the prettier-in-her-estimation cognomen "Arley." The christening took place at three of the evening of Aug. 18, with Vivian Edwards and myself as witnesses. So it was a perfectly legitimate and binding event). To continue with the life story of Miss Arley—she is a Louisville, Ky., girl, and her advent at the Keystone studio, not quite two years ago, marked her introduction to pictures. Last season she was tempted into the New York production of "Robinson Crusoe," and just recently returned to her Keystone home.

NICK COGLEY started Keystoning at the very outset of that variety of entertainment. His is a face known to all picturegoers. In the four years in which Keystones have been popular, Nick Cogley has kept pace with its popularity; this notwithstanding the fact that a broken leg crippled him for many months. Until recently he appeared none too frequently. But now the hurt leg is almost well, and Mr. Cogley is again in constant demand by the various Keystone directors. His legitimate experience goes back to the light opera days of a number of years ago. He was under George Lederer's management for many years, is a real trooper and old timer in the profession. His picture-start was with the Selig Company, but, at the founding of Mack Sennett's company, Mr. Cogley transferred his belongings from the Selig to the Keystone studio.

EARLE RODNEY has been a Keystoner for almost eleven months, and is the type to which enthusiastic press agents apply the term "Handsome juvenile leading man." He is a Canadian, but was educated at Notre Dame University, Indiana. He was destined by those most concerned in him for any career but that of the stage, so it was he himself who picked out his own vocation. He began it with a vaudeville act in Chicago. One and one-half years ago he became a member of the picture world under D. W. Griffith's direction at the Reliance-Majestic studio. From there he affiliated with the Selig, then merrily to Keystone. He played with Fred Mace and Anna Luther in "Crooked to the End," "A Village Vampire," "Love Will Conquer," and also appeared in "The Oily Scoundrel."

CLAIRE ANDERSON does not mind who knows her age. She is twenty-one, blond,



May Emory

Mack Sennett-Keystone

California



**HARRY P.
GRIBBON**

Mack Sennett-Keystone

California



Ora Carew

Wit sel. L. A.

Mack Sennett-Keystone

California



Wayland Trask

Mack Sennett-Keystone

California



PEGGY PEARCE

Mack Sennett--Keystone

CALIFORNIA



Victor Potel

alias

"SLIPPERY SLIM"

Mack Sennett-Keystone

California



**Vivian
Edwards**

Mack Sennett-Keystone

California



**Slim Somerville
and
Bobby Dunn**

Mack Sennett-Keystone

California

GOSSIP OF THE SCREEN PLAYERS ON THE COAST

LOS ANGELES (Special).—Director Oscar Apfel, upon completing the final scenes of his Fox feature this week, was deserted in surprising haste by the principals therein. The various destinations of these various people supplied the reason why: William Farnum immediately took himself to his pilot, Captain Goulden, and the latter's fishing boat at Catalina. Nell Shipman and her car departed for a several days' trip into unknown canyons. Gladys Brockwell disappeared on shopping bent, and little Eleanor Crowe was heard from in a Seattle theater, where she made her first public appearance before a large motion picture audience—meanwhile Director Apfel prepares his next picture.

Margaret Shelby's role in the American Film Company's feature, "Faith," which she plays opposite her sister Mary Miles Minter, is quite as important as is that of

ping himself with several new wardrobes for use in his leading role in "The Diamond From the Sky" sequel. The production on this has already started and Mr. Russell is enjoying the novelty of being directed by someone else than himself for the first time in many months. Ed Sjoman is the director of the sequel at the American Company's Santa Barbara Studios.

Bennie Suslow, though modest about his accomplishments, is hoping that an early forthcoming Universal picture will give him an opportunity to display his ability as a dancer. It was Pavlova's wish, quaintly expressed during her recent appearance at the Orpheum, that Bennie was a girl, for then she could have him in her ballet.

ELEANOR CROWE, the latest little actress to receive the especial interest of the Fox Company, has been cast for Director Gen-

Doro Company are taking water stuff at Balboa. A storm is one of the necessary props for the Young-Boro picture. To date no storm has shown itself in the offing so the company is peacefully waiting for such an event in the peaceful shade of the Balboa Hotel.

Lou Tellegen, picturing at Balboa, set out between picture activities to wrest fish-catching laurels from Blanche Sweet. He succeeded, bringing in a tailboat that required the assistance of Director Ed L. Saint and others of the staff to help Mr. Tellegen land his prize.

The weekly report from "Poets' Corner" states that much excitement prevailed at the Corner's debate on the subject, "Are Long Eyelashes Necessary to be a Successful Ingenue?" The affirmatives won. Percy Hiburn thereupon recited the following original and immortal lines:

"Twinkle, twinkle little static,
How I wonder what you are,
As in manner so erratic
All of our best work you scar."

Ken McGaffey, Recorder of Events, reports that in the ovation which followed four handkerchiefs were torn beyond repair.

Where Keystones Flourish in the Making

Joseph Callahan, wearing an hirsute adornment by way of make-up, was mistaken last Sunday for Charles Evans Hughes, Presidential Candidate, and received a wonderful ovation as the result. This occurred at the Southern Pacific depot, whither the Keystone Company had taken a scene of Callahan descending from a train and entering an auto. His car was followed four blocks by an enthusiastic populace. Returning to the Studio Mr. Callahan, innocent of the knowledge that his ovation had really been intended for Mr. Hughes, gave Mack Sennett the following enthusiastic praise: "Mr. Sennett certainly went the limit in getting

Chief." The Judge looked his displeasure at Mr. Mace's appearance in his court-room in such an attire. Mace readily explained that he was "made up" when the subpoena reached him—and here he was. Whereupon the Judge reigned.

Ruth Roland, though she has made many fearsome appearances in her several years of picture making, encountered one last week before which she surrendered. It was namely: the attack of a bee.

At Thomas H. Ince's Studios

Last week marked the beginning of two productions featuring two Ince stars. One was the light comedy featuring Besse Barriscale and the other an intensely dramatic narrative presenting Frank Keenan. Miss Barriscale's support comprises Charles K. French, Jack Gilbert, Roy Laidlaw and George Eells. Marjorie Wilson and Jerome Storm support Mr. Keenan.

William Desmond is starring in a Charles Giblyn-directed feature which has the excellent support of Robert McKim, J. Barney Sherry, Margaret Thompson, Katherine Kirkwood, James J. Dowling, J. Frank Burke, Fanny Midgley, and J. F. Lockney.

Director Raymond B. West last week filmed a sensational railroad collision for his tri-star picture, the leads of which are taken by Dorothy Dalton, Enid Markey, and Howard Hickman.

Margery Wilson was given a long time contract last week at the Culver City studios.

Culver City studios' latest honor is a well organized volunteer fire department of its own. Cal Hoffner, chief of the mechanical staff, heads the fourteen volunteers, all of whom have been decorated by Business Manager E. H. Alan with impressive looking badges.

J. von Herberg, General Manager of the Greater Theaters Company of Seattle, was an interested visitor last week at this studio.

William S. Hart was honored last week by receipt of a poem, presumably written by a woman fan.

Charles Gunn has a big role in the feature in which he plays opposite Clara Williams. The Ince studio is a new affiliation for Mr. Gunn and one in which the opportunities given him are big, but not too big for this young man whose standing in the profession is a high one.

At the Fine Arts Studio

Paul Powell last week finished the picture "Hunny," starring Wilfred Lucas, and immediately began rehearsal of a scientific detective story written by W. E. Wing. This also will star Wilfred Lucas. Constance Talmage will play opposite him and the support will consist of Winifred Westover, James O'Shea, G. M. Blue, F. M. Turner, and Doc Cannon.

Raymond Jerome Binder makes his introduction as a Fine Arts leading man opposite Dorothy Fish in a feature directed by George Siegmann. Mr. Binder is the good looking man discovered by Don Meany, of the firm of Meany and Barry. Mr. Binder came from Chicago to fill the contract made in Los Angeles for him by this firm. Loyola O'Connor, Adele Clifton,



THE MABEL NORMAND STUDIO.

Mary James Kirkwood is directing the Shelby Sisters in this picture.

Despite the firm intention of Anna Luther to never do another comedy as long as she lived, she finally yielded to the request of the Fox Company to appear in one more picture of this variety before renouncing it entirely for dramatic roles in which she is to be featured as lead in one of the Fox Westerns companies.

Andrew Arbuckle with Yorks

Andrew Arbuckle has signed with the York-Metro Company to appear in a strong role in the Lockwood-Allison Company under Henry Otto's direction. Mr. Arbuckle is equally strong in drama and comedy. His appearance is startlingly like that of his brother, Maclyn, there being "but ten pounds and ten years difference between us," to quote either brother.

Leona Hutton, blonde, slender, and with a reputation for being a splendid trooper, has returned to Los Angeles from the American Film Company and a six months' contract therewith the William Russell Company. She will again be seen in straight and heavy leads.

Roy Fernandez returned from a week at Catalina with the catch of a thirty-five-pound tuna to his credit. Upon landing it he surrendered his pilot and fishing boat to William Farnum and, satisfied, returned to Los Angeles.

Mr. Fernandez, though the winner of the handsomest man contest conducted by the Universal Company some months ago, proves that while looks are not necessary to success as a fisherman, it DOES look as though they help!

Charles Gunn wavered between a decision as to whether to return to Denver in stock or accept a flattering offer at the Ince Culver City Studios. He decided upon the flattering offer, thereby giving the Culver City publicity department a legitimate opportunity to bring forth the heard-once-or-twice-before caption "Handsome young leading man joins Ince forces."

Gilbert E. Murdock, author of several screen features now in course of production in Los Angeles, has left for Chicago and New York to arrange for the production in those two cities of two of the stage sketches.

Charles Clary is planning the construction of a mountain cabin to be completed in a month or two, at which Mr. Clary plans to enjoy a vacation of several weeks on certain mining property of his in the California mountains.

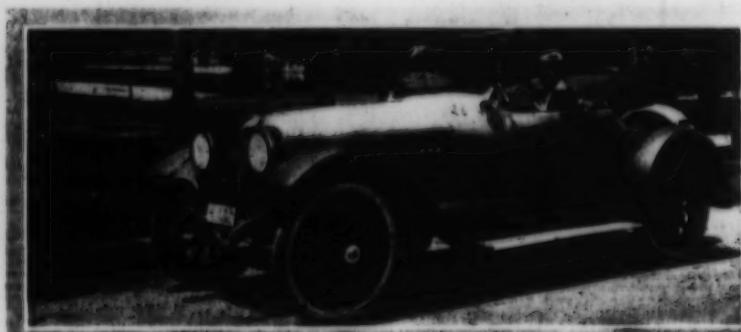
Doris Baker has completed a series of daring stunts in a Fox comedy and, like the grown-ups, is debating whether or not she likes comedy well enough to do another, or to return to her previous successful line of work, screen drama.

Julian Louis Lamothe has been assigned the big task of reading all the scripts which have been submitted to Director Harry Pollard and Marguerite Fisher, one of which is to be Miss Fisher's first five reel starring vehicle on the Mutual programme. It is Mr. Lamothe who is responsible for the screen adaptation of "The Planters," the ten reel picture to be made in Guatemala by the Nevada Film Company, which has C. J. Warde as its head.

Eva Unsell has given Sesame Hayakawa what is said to be his best big role since "The Cheat." Miss Unsell wrote the Hayakawa story while in New York that is now in the course of production at the Lasky Hollywood Studios.

William Russell in New Serial

William Russell spent last week-end in Los Angeles in the strenuous task of equip-



MISS MABEL NORMAND IN HER CAR.

eral Oscar Apfel's next picture. As yet little Miss Crowe is the only one chosen for the Apfel cast.

VIOLA SMITH was hostess to a dinner party at Mission Inn, Riverside, Cal., last Sunday. The sixty mile trip was made in autos and a visit to this showplace of Southern California—which, by the way, was the birthplace of John McGroarty's "The Mission Play"—was one of especial pleasure to the guests, several of whom were from out of town.

With Rollin-Pathes Comedies

Director Hal Roach has returned from a ten days' business stay in New York City, and has begun the production of a series of pictures featuring Harold Lloyd and Bebe Daniels.

While Director Roach and his company were location bound a few days ago, the Roach car carrying the players was hit by a truck and both Miss Daniels and Mr. Lloyd were sent to the hospital, and Assistant-Director Fred Jefferson, Camerman James Crosby, and Joe Mattice, driver, received minor injuries. Mr. Crosby, however, set up his camera and took a picture of the wreck, which will be used in a damage suit against the truck company.

The enterprising Rollin Company will also use this footage in a comedy picture later, so says the Rollin P. A.

Question.—Just how weak does a motion picture actor have to become before he will be too weak to draw his pay cheque? Harry Pollard, suffering from ptomaine poisoning, seemingly reached almost the "11th degree of weakness" during said illness, for Harry was "almost" too weak to collect his pay cheque. It would seem that his condition is not serious.

The mysterious Jeff Irvine, publicist of the Rollin Studio, is said to have tripped to Seattle, Vancouver, Portland, and other northern cities on an interview tour of exhibitors who run "Lonesome Luke" pictures. Clarke Irvine, said to be a cousin of the mysterious Jeff, is said to have accompanied the latter on his trip.

With Lasky Studio Folk

E. M. Irwin, Paramount exhibitor of Denver, was a guest at the studio last week before returning to his home city to open what is now that city's largest theater.

H. C. Renike, called the Photo-Drama Magnate of St. Joseph, Mo., was another guest of last week at this studio.

Director James Young and his Marie

extras for this picture. It's great when they give a chap support like that."

The Keystone bathing girls are being newly attired, said attire to conform with the new modesty-ruling which went into effect recently at Santa Monica. Mr. Sennett, to conform with the law of public opinion, has issued the edict to the famous Keystone bathing girls, "No more one-piece suits."

Dale Fuller possesses a parrot which, "owing to the high cost of bird food," explains Miss Fuller, she rents to the Studio at \$3.00 per day in contrast to the former rental of \$1.00.

Luella Maxan, blond, dainty, and a Keystoker for months, had her first "rough" experience last week when she was thrown off a pier into the ocean at Santa Monica. Films record the fact that Mabel Normand has been dragged through Echo Park Lake. Luella Maxan has been thrilled many in many "thrills." Charles Murray has been thrown down a well. Roscoe Arbuckle has fallen into and out of the waters and all the danger spots of Southern California. By comparison Miss Maxan is trying to believe her experience was nothing at all.

Fred Mace answered a hurried subpoena to Judge Craig's court-room the other morning in baggy trousers and a B. B. D. shirt which emblazoned in red the words "Fire

Chief." Carl Stockdale, Joe Meery, and Tom Wilson will be the support in the Fish-Binder picture.

Lucille Younge is a Parisian and is using her real name, which is Lucia Medina, in the vampire lead which she so splendidly plays in the Sir Herbert Beerbohm Tree vehicle, "Old Folks at Home," adapted from the story by Rupert Hughes. Miss Younge's performance in this picture is said to be a particularly strong and capable one.

Sir Herbert Beerbohm Tree and his daughter, Miss Iris, have returned to New York and will shortly sail for their home in England.

Chester Withey, who directed Sir Herbert Tree in his just completed picture, gave a farewell dinner to Sir Herbert, and present were a number of the many friends this celebrated actor has made during his stay in Los Angeles.

Sojourning With the Signal Company

This organization gave a dancing party at the Arcata Hotel last Saturday night by way of appreciation for the many favors granted them by the citizens of this little lumber town. The company had the inhabitants of this little town as its honored guests and the evening was a merry one with dancing, supper, and other entertainments.

(Continued on page 40)



MACK SENNETT MOTORING BY THE KEYSTONE PLANT.

LOUISE FAZENDA



Mack Sennett-Keystone

California

Louella Maxam Leads



California



Cecile Arley

LEADS

Mack Sennett-Keystone

California

MARY THURMAN



Mack Sennett-Keystone

California

Jolly Della Pringle

Comedienne

The Woman of the Smile and
a Million Friends

Mack Sennett-Keystone California



Earle Rodney

JUVENILE LEADS



Mack Sennett-Keystone California

DALE FULLER

Eccentric Comedienne



Mack Sennett-Keystone

California

SHORTY HAMILTON



Mack Sennett-Keystone California



Dorothy Dufée

Witts, Z. A.

Mack Sennett-Keystone California

Ray Griffith



GOSSIP OF THE COAST

(Continued from page 38)

J. P. McGowan's company is rehearsing Eugene Walter's play, "Bought and Paid For," which they will give as a benefit performance as their contribution towards Arata's fund for beautifying the natural park of that city.

The Hoopa Reservation with its fourteen hundred Hoopa Indians, the last of this once powerful race, is being used in the production of the fifteen episode serial, "The Lass of the Lumber Lands," which features Helen Holmes. Three millionaires of the lumber district served as atmosphere last week by way of novelty to themselves and accommodation to Director J. P. McGowan in one of the "Lumber Lands" episodes.

At Universal City

Presidential nominee, Charles Evans Hughes, was received by Carl Laemmle, at the latter's film city on Sunday afternoon, Aug. 20. The reception accorded the President-elect was a royal one by Carl Laemmle and H. O. Davis, respective President and Vice-President of this film city. A delegation of Universalites met Mr. Hughes at the train and in the name of Universal City Madge Kirby presented Mr. Hughes with a bouquet of purple asters. These Mr. Hughes in turn handed to Mrs. Hughes. A triumphal ride through the film city then followed.

Frederick Charles Hademeyer was another noted guest at Universal City last week.

Vola Smith was one of the injured players last week who was thrown out of a runaway wagon during the taking of a scene for Harry Millard's three reel picture, "The Regeneration of John Gray," in which Miss Smith plays the lead. Two other girls, extras, were also injured. Miss Smith has been confined to her home for the past week suffering severe injury to her mouth.

J. Warren Kerrigan and a number of players of his company, returning to Universal City from Eureka, Cal., made a collision at sea about fifty miles north of San Francisco with a lumber schooner. The "City of Topeka," carrying the Universal players, limped safely into San Francisco harbor hours later.

Herbert Rawlinson was another film lead last week to receive injury. During a fight scene—and everybody knows that Mr. Rawlinson loves fight scenes—he sustained a fall which tore the ligaments of his knee and he is being cared for in the Universal City hospital.

Edith Roberts is being featured in the two-reel drama, entitled "Little Mooncains," written by Harvey Gates and directed by Millard K. Wilson. The latter also has an acting part in the picture.

Betty Schade and Charles Hill Mailes are playing the leading roles in a two-reel drama adapted by Male Hayey from the story of Marion Hill, entitled "Bridging a Distance." John McDermott is directing this picture.

Roy Stewart is playing the lead opposite Irene Aldwyn in Director Phillip Smalley's picture by Brand Whitlock, entitled "The Girl That's Down."

Director William Beaudine took his Joker Company into the ground of the hospital last week for the filming of some comedy scenes. The event was of much entertainment to the hospital convalescents.

Director William Garwood is producing a one-reel drama, "A Barber Shop Sport," featuring Lois Wilson, with G. Chesebro playing opposite her.

Mina Cunard and Wadsworth Harris are playing the leads in the one-reel drama, "Prize Roses," directed by Maxwell Bider and Jack Cunningham.

Director William V. Mong is producing a three-reel drama, "The Gates of Eternity."

Director Lynn Reynolds has taken his company with Myrtle Gonzales and Val Paul as leads into the redwood forests in the vicinity of Fresno for the making of Mr. Reynolds' own five-reel photoplay, "The End of the Rainbow."

Franklyn Farnum has just finished the lead opposite Vola Smith in the three-reel drama, "The Regeneration of John Gray."

During the recent G. A. R. encampment at Huntington Beach, Wadsworth Harris delivered a war poem at their annual entertainment at the Auditorium before an audience of two thousand people, which was received with great enthusiasm, and Mr. Harris was repeatedly called before the curtain. There was more or less personal interest in Mr. Harris on account of his being the step-son of the late General Murray and a nephew of Lieutenant Herbert Wadsworth of Civil War fame.

"How do you explain the comedy in a man affecting the mannerisms of a simpering girl, or in picture phrase, 'a Nance'?"

"Easily enough. From the very dawn of tribal life the man has been the fighter, the dominant one. When he displayed cowardice and timidity he was likened to a woman, since, by her very nature, the woman was restricted to the care of children and the camp. Therefore, a weak man was an object of ridicule and thus excited laughter. To-day an actor, affecting the mannerisms of a silly girl, awakens the old primitive sense of the ridiculous, and therefore excites laughter. A 'Nance character,' as we call it, is a difficult part to play, since, if carried too far, it only excites the old primitive disgust, and laughter never follows disgust."

"How do you explain the comedy in the old situation of a homebreaker being locked in a closet by the woman, while the husband storms and declares: 'I know there's a man in here'?"

"Primitive—all primitive," said Del Ruth. "In primitive times women were stolen by warring tribesmen at great risk. Up to a few years ago the Sioux warrior who could slip into a hostile camp and steal a squaw was honored by his tribe above all others. Of course, if the warrior was caught, he was tortured and subjected to jeers and laughter. To-day, closely following the primitive, we laugh at the sweating Lothario in the closet, hoping that the suspicious husband will discover that Lothario's coat tail is caught in the door. We want Lothario discovered, not so much to please our puritanism as to see him jump and dance when the husband starts to shoot and the old primitive chase begins."

"There is really nothing new. A good Keystone comedy is simply a number of primitive events brought up-to-date, and linked together with the chain of plot. And the more primitive those events, the greater surety of the comedy proving 'a scream.' Successful builders of comedy merely remember what was funny a million years ago."



HAMPTON DEL RUTH,
Managing Editor, Assistant Manager of Production of the Keystone Film Company.

THE PRIMITIVE IN PICTURES

BY MABEL CONDON.

The person who regularly visits the motion picture theaters will finally conclude that there are about so many situations that excite laughter or tears. These situations can, with a little investigation, be traced back to primitive situations; in fact, they are the survivors of situations that caused laughter or tears ages ago when the world was young. Comedy offers a more striking illustration of this fact than straight drama. Comedy, in its essentials, always touches fear, fear of discovery, fear of dangerous places, fear of that which is not understood. The very heart's core of comedy is in fear, and by laughing at it we have advanced from the primitive night into the blinding day of civilization. Yet the same old primitive causes exist, and will always exist.

To rivet this idea with authority, I sought Hampton Del Ruth, the young man who has been so closely allied with the success of the foremost comedy film. Mr. Del Ruth is not only a smith of comedy, but a wielder of tears, having done much to uplift the strata of the silent drama.

I was not surprised when he quickly agreed that all comedy is but a survival of primitive situations and mishaps.

"Certainly," Del Ruth said quickly, "a Keystone comedy causes laughter for the reason that it is built up to excite the primitive risibilities. It is a fact that tribesmen in the interior of Africa have laughed just as heartily at our comedies as spectators in some Broadway house. Primitive man was always chasing or being chased. Therefore, to-day, in the pictures, a chase excites laughter. The centuries of development have removed to a large extent the element of cruelty, but, nevertheless, the old primitive chase amuses us."

"Surprise, a most important point in Keystone comedy finds its sources in the primitive. Clumsiness was a fatal defect in a primitive man. If he missed his footing and fell into a stream, his fellow tribesmen, surprised at his lack of surefootedness, laughed at him. To-day we laugh at the comedian who slips and falls."

THE MEN WHO BUILD THE KEYSTONE STORIES

HARRY WILLIAMS' name recalls to you first of all his old song hit "In the Shade of the Old Apple Tree." "Tipperary Mary" is another one of the Williams variety of which there are several times fifty-seven. Harry Williams came out to Los Angeles eighteen months ago to see how much the country had grown since he was here before and maybe to write a song or two. Mack Sennett met him at the Athletic Club. A former friendship was renewed and Mr. Sennett invited the song-writer to go over to the studio and write Keystones. It was a new kind of an order for the writer of popular songs, though he always knew that he possessed a sense of humor. So to the studio he came and has been one of its foremost leading lights since that time. 'Tis Harry Williams who is responsible for a number of the Keystone successes and he does not think he would feel at all at home now in any other variety of work.

WALTER FREDERICKS, who is one of the men who writes Keystones, has been in the profession twenty-four years; twenty-three of them having been spent on the stage. It is just the last year that he has devoted his time exclusively to writing, this occupation embracing vaudeville acts, both comedy and drama and free lancing scenarios. He supplied Dell Henderson with ever so many of the latter's stories while at the Biograph Company, and four months ago became a Keystone staff writer. Just previous to that he was a stock member with Thomas H. Ince's company and played the heavy lead with H. B. Warner in "The Raiders." Now Walter Fredericks is one that stands for expert experience in the profession, both as an actor and writer.

JOHN GREY is a scenarist. And he is as funny in conversation as he is in his writing. Many of you who have been in the theatrical profession for twelve or more years may recall John Grey's work in stock and performances in the East and Middle West. There are those on the Keystone lot who love to tell about John Grey's theatrical career. Somebody, Alice Devonport probably, refreshes his memory at opportune moments with the recollection of the night in which John Grey went through his role, giving what everybody declared was the best performance of his life. Said performance followed a jovial celebration with a newly-found old friend. So John Grey's recollection of the performance was less than meagre—it was not at all. Presenting himself before the Manager the following day he resignedly acknowledged "Well, it never happened before but I did it last night—I suppose I am through?" "Did what?" queried the Manager. Didn't show up," replied John Grey. His one regret is that he did not hear himself give the finest performance of his career. He rightly belongs on the Keystone lot, the home of humor and humorists.

FROM THE ZONE TO KEYSTONE

H. GUY WOODWARD came down to the Keystone studio at the invitation of his old friend, Mack Sennett, not quite a year ago. It was at the conclusion of the Panama-Pacific Exposition in San Francisco, and Mr. Woodward remained there to the very last, because he had several amusement concessions on the Zone. "Well, I am going to try my luck in pictures," was his announcement to a friend as he stepped on the train which brought him to Los Angeles, the Keystone Company, and the general liking of everybody there and of the film public as well. His coming brought new life into the Los Angeles Pals Club, of which Mr. Woodward is now Big Chief Pal. He is a prominent member of the San Francisco Pals Club, and under his management is a all-night Saturday night meeting a a Los Angeles cafe are popular affairs, and attended by some of the biggest names in the theatrical profession. Mr. Woodward has probably been in more lines of the amusement game than any other person in the profession. He has managed circuses, carnivals, productions, stock, and is equally versatile as far as acting ability goes. He was a member of the original Willis-Wood Stock Company at Kansas City, and possessed a general knowledge of all parts of the show game. He is a happy addition to the Keystoners.



JULIA FAYE

Mack Sennett--Keystone
CALIFORNIA

POLLY MORAN

Comedy Lead



Mack Sennett-Keystone

California



Ed. Kennedy

Mack Sennett-Keystone California

JOHN GREY

Assistant Editor



Mack Sennett-Keystone California



Jack Perrin

JUVENILE

Mack Sennett-Keystone California

Albert Glassmire

Writer



Mack Sennett-Keystone California



Billy Randall Grove

JUVENILES

Mack Sennett -- Keystone
CALIFORNIA

William G. Colvin

loaned to

The Mack Sennett-Keystone Studios
By courtesy
The Mabel Condon Exchange
LOS ANGELES CALIFORNIA



Edward Sutherland

Juvenile

Mack Sennett-Keystone California

Walter S. Frederick



Mack Sennett-Keystone California



James A. Donnelly

Characters

Mack Sennett-Keystone California



FRANK HAYES

Known all over the world as
Chief of the Keystone Cops

Mack Sennett--Keystone
CALIFORNIA



HAROLD LOCKWOOD.

Harold Lockwood, the star of the York Film Corporation, with a release on the Metro programme, is a firm believer in California for picture-making. Under the direction of Henry Otto, he is said to be doing the best work of his career and, in "Mister 44," the coming release, it is expected he will add to his laurels. Lockwood's rise on the screen has been remarkable.



MISS MAY ALLISON.

May Allison, who plays opposite Harold Lockwood in York-Metro features, is a striking looking young woman. She has not been in pictures very long, but her stellar position is firmly assured. Her work in "Mister 44" is said to be unusual. Much of the photoplay was filmed at Lake Tahoe, in the heart of the High Sierras on the border of California and Nevada, and exteriors help to make the production notable of background, at least.

SNAP SHOTS

We perused the following communication with breathless interest and hasten to pass it on to our readers: "Lillian Gish, in her new Triangle picture, 'Diana of the Follies,' soon to be released at the Fine Arts, will wear an odd, chic coat of red 'Kittens Ear' cloth, which wraps around and fastens in the back with a large covered button. The large sleeves are cut like a kimono, finished with a wide, deep cuff. The only trimming being a Skunk collar. Red Velour Hat is trimmed with red satin ribbon. The black patent leather pumps with red heels and red tall-ored bows complete the outfit."

You never had a better chance to view a costume chic. The picture doesn't matter, for the clothes will turn the trick. Come all ye rapt admirers of garments up-to-date. And grasp with admiration o'er our Lillian's glorious state.

Three of the well-known members of the Vim Company, Jacksonville, Florida, Ray Godfrey, Anna Mingus and Robin Williamson, have closed their connection with that organization and started for Los Angeles. They will visit friends on the way. So far, the retreating former "Vims" have not announced any plans for the future.

Hugh Ford, the similarity of whose initials with those of the celebrated motor car and dove-breeders, has already caused him embarrassment on previous occasions, has again been a victim of mistaken identity. It will be remembered that Thomas A. Edison and the other Mr. Ford recently departed on a long motor trip. Three days before the party went Hugh Ford received a mysterious telegram saying: "Meet me at Port Jervis Saturday, signed T. A. E." After investigation through the medium of the telegraph company the Famous Player director learned that Edison dictated the message from his picture studio, and the stenographer naturally thought of Hugh Ford, when the inventor told her to wire "Ford."

World Film directors who had Robert Warwick in charge found considerable difficulty in obtaining the services of a man to portray Robert's father in pictures, who would bear some physical resemblance to the star. Finally William A. Brady solved the problem when he ran into Clarence Harvey, a well known newspaper man, and engaged him to appear as Warwick's paternal male progenitor in "Friday the Thirteenth." Mr. Harvey's resemblance to Warwick is striking. But we wonder why the press agent should state that "although the new World acquisition is a literary person, it is odd that he appears like a regular banking person in the play." Why cast a poverty stigma upon the producers of literature "as she is printed?"

Pete Schmid informs us that Kathryn Williams, the new Oliver Morosco star, is the owner of a small-sized menagerie in her quiet home. It consists of a French poodle, a Boston bull, one Persian cat, and two monkeys. During his idle moments Pete

looks after the pets. He is in good standing with the monkeys, but since Miss Williams added a pool of goldfish to her collection and expects him to swim with the yellow beauties every Tuesday and Thursday morning, he is beginning to protest. The life of a rushing publicity man is full of strenuous moments.

A prominent citizen of Wood's Hole, Mass., offers \$100 to any one who will ride a man-eating shark around the pool of the United States Fisheries in that section of the country. The shark is only about fifteen feet long and supposed not to scale over one thousand pounds. A canvass made among the film publicists was not particularly fruitful in results, as only Lloyd Robinson, of the Famous Players, and "Curly" Welsh, of Kalem notoriety, expressed themselves as willing to take a chance for the money. Yet if either one or both should try to fulfill the contract there will be much rejoicing among their numerous acquaintances. Courage is a magnificent quality.

In "Saint, Devil and Woman," a Thanhouser feature to be released through Pathé, Florence La Badie plays the role of a girl whose nature undergoes a complete change under the action of certain influences. In order to get a proper line upon the psychology of dual personalities, Miss La Badie studied Professor Morton Prince's "Dissociation of Personality," and also perused several books by Hugo Von Munsterberg and Boris Sidis. This information is given upon the press agent's authority. It is to be hoped that it is based principally upon his luxuriant imagination. "Lives there a man with soul so dead," who would actually encourage a harmless lady of the screen in the accomplishment of such a bitter task?"

The following is submitted by mail: "Hiram J. McDonald, better known to the profession as 'Mack' presiding guardian of the stage portal of the American Theater, has developed a talent for writing scenarios and also effected a successful entry into the lyric world. He has already sold two five-reelers, entitled 'The Sacrifice and the Reward' and 'His Last Change.' His poetic works include the production of two sentimental ballads, 'I'd Like to Hear Mother Say Good-night' and 'Farewell, But Whenever You Welcome the Hour.'"

It is solemnly assured, upon unimpeachable authority, that Maurice and Florence Walton have doubled the insurance on their distinguished feet since becoming Famous Players stars. The "nominations of the bond" do not include, we are told, sudden changes of temperature induced by thoughts of facing the camera, but guard against possible injuries from tripping over the mazes of scenery, furniture, and innumerable coils of feed wire supplying the portable lights. Were it not for the above mentioned unimpeachable source of the information, a suspicion might exist that a scheme for breaking into print, regardless of the sacred truth, was involved. GEORGE T. PARDY.

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PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

S. A. Van Petten, the well-known script writer, is now in Colorado Springs, dashing 'em off and enjoying the ozone. He writes: "I have been more than busy seeing the sights and climbing mountains, to say nothing of writing scenarios, mostly 'Ham and Bud' comedies and 'Hazards of Helen' railroad stories. Have you noticed the unusual number of scenario contests now running? I've not a thing against them, but I always leave them alone, and there's a reason. A little over two years ago, when my literary efforts were devoted to writing short stories and magazine articles, I had a plot that I was told was 'better suited for a scenario than for a short story.' Noticing an announcement of a scenario contest, I determined to put this plot into scenario form and enter it in the contest. This decision was to a certain extent prompted by the suggestion of a photo-playwright, who told me that the editors of the film companies would never read a scenario submitted by an unknown author; that the only way to get a reading was to send the scenario in a contest, where the author's name did not appear on the script. So I wrote my first scenario and entered it in the contest—and a few weeks later it came back, without comment, presumably worthless. But so thoroughly did I enjoy writing the scenario that when I read of another contest, I wrote another, and sent it in. Back it came likewise without comment—another presumably worthless script. By this time I had the 'fever,' and when another contest was announced I got busy and sent in three scenarios. Back the three came without a word of comment—worthless, presumably. Of course, all this time my first scenarios were not idle. When my first one was returned I determined to try it once more, so I submitted it to a well-known company. It was held for several weeks and then (just after I had entered the third contest) it was accepted at a most pleasing figure. Then I sent out the comedy that had been rejected in the second contest, and it sold on first submission. Elated, and beginning to feel that my would-be adviser was not mistaken, I started my last three on their journeys. One of them sold the first time out; another on third submission; the third did not sell. Later I revised and sold the third story. So out of five stories, not one of which got a pleasant look in the contests, I sold four, and was requested for more along the same lines. The deduction was that editors do read scripts of unknown authors. Of course, they do. And, moreover, they buy them, too, provided there is submitted the right kind of a script to the right company at a time when it is in the market."

As to "Contests"

Scripts may come and scripts may go, but the "scenario contest" goes on seemingly forever. Stick a pin in 'nis assertion: Very, very few scenario contests are conducted for the ostensible reasons that "stories are needed," and for "the discovery of new authors." These reasons sound good, it is true, but there is something else, nine cases out of ten. That something else is very frequently exploitation. The publications publish the preliminary details of the contest with the name of the film manufacturing company, of course, mentioned. Then come the "rules" with more exploitation. Then come more or less frequent details as to the number of scripts coming in, their character, etc. Finally, the result of the contest is published together with pictures of the head of the film concern, the script editor, and the three prize winners. Following those comes a long "interview" with the head of the film company, in which he bemoans the lack of good material, the alarming dearth of screen stories, and also voices his opinion as to the past, present and future of the art of authorship, all of which goes for much publicity and self-glorification. Finally, there is a fan-fare of trumpets when the prize winning scripts are released. In the end there are about twenty columns of free publicity material for the film concern at bargain rates—

namely, the prizes awarded for one or two scripts. There is no doubt but that a majority of the script contests are honestly conducted, but there is also no doubt that in a majority of cases the contest proper is a minor detail. Look for what is behind the contest. Of the thousands of writers who submit work, but two or three can win and the others are doomed to disappointment. The bales of scripts are examined, it is true, but contest scripts cannot receive the careful attention accorded stories submitted in regular courses. We know, for we have served as a judge in several contests.

New Ideas

"The need for new ideas in scenarios is imperative," begins an article written by a scenario editor. Surely, the need of new ideas is imperative, but don't misconstrue this assertion. There are new ideas all right, and they are available. The trouble is that some script readers would not recognize a new idea should they see it on the street and other editors recognize the new ideas as they come along, but the "higher ups" are stone blind. Plots are duplicated many times, no doubt about it, but it seemeth that some film concerns would rather put across a shop-worn plot than to daily with a fresh and crisp bunch. The scenario editor mentions a few passe plots, including the Kentucky Moonshine story; the woman with a past; the political graftor and young district attorney; the girl from the East who falls in love with the cowboy; the valet, who is mistaken for the master; the eternal triangle, etc. To these we might add the underworld stuff and its many ramifications; the young girl led astray through cabaret life; the plot then hinges on the auto wreck, the mortgage, the old Bible, and baby shoes sob-stuff; the desert island story and the old, old plots that depend for popularity on risque or sensational topics, or bid for popularity because of scantily clad women. These latter productions have worked great harm to the movie industry. There are original scenarios, and some manufacturers seem to have no trouble in getting them; there is a plentiful supply of unusual plots, for several film manufacturers own motion picture rights to the works of many of the world's best authors, stories not yet released, but evolved by master minds. As Emmet Campbell Hall sagely remarks: "Better stories are impossible." What is wanted is more encouragement to the beginner, an attempt to foster his talent, and less reworking of old threadbare stuff by staff writers. There isn't one feature story in ten presented on the screen right now that one cannot tell the solution before the second reel is over. There isn't one feature story in ten being presented to-day that does not carry a plot of the vintage of 1492, perhaps embellished by some classy acting and beautiful scenery, but remaining a moth-eaten plot just the same. Is the assertion too far-fetched? Is it? Be honest, isn't it the truth?

FILMLAND LIBRARIES

Pathé Frères, of London, have started the formation of a film library in which will be stored all films of historical interest with view of compiling a living record of the events of the day. The idea is so fascinating that J. A. Berat, vice president and general manager of Pathé exchange is contemplating the starting of a similar Pathé film library in the United States.

FILM ARTHUR TRAIN NOVEL

A picturization of one of Arthur C. Train's successful novels will soon be put into production by the Vitagraph company. Paul Scardon, who will direct the filming of the scenario has selected Antonio Moreno, Peggy Hyland, Charles Kent, Arthur Coxine and Mary Maurice for his cast. It is a story of Civil War days and is particularly well suited for motion picture work.

EUGENE B. LEWIS is editor-in-chief of the Universal City Scenario Department, and not associate editor, as was stated by mistake in Mr. Lewis's card in the Universal issue of THE MIRROR, Aug. 5.

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